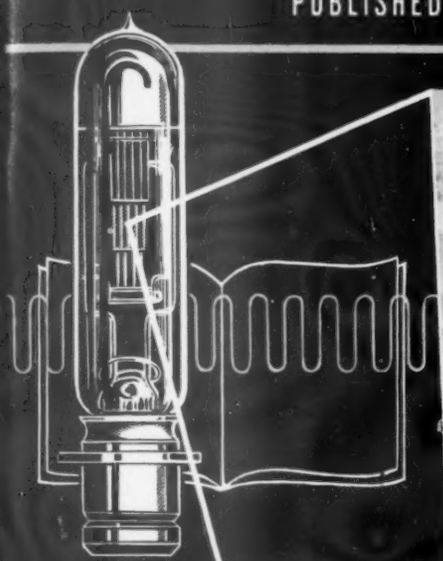
INSTRUCTIONAL

Materials

JUNE 1956
VOL. 1 ISSUE 4

PUBLISHED BY THE DEPARTMENT OF **AUDIO VISUAL** INSTRUCTION, NEA



In this issue —

Art Materials Open New Frontiers ..... Page 108

A Unique School of the Air ..... Page 112

Millions have benefited financially from the great savings idea born 15 years ago! Yes, U. S. Series E Savings Bonds helped buy homes, pay for children's educations, build safe retirement incomes. And they can do as much for you. Because Savings Bonds are a *money-building* investment—and the easiest way to save ever devised! Join the Payroll Savings Plan today, or buy U. S. Savings Bonds regularly where you bank.

Local boy makes good

WHEN THE LATE Ebenezer Hubbard, a patriotic Concord man, left a bequest for a local statue, there luckily happened to be a real sculptor close at hand.

Even more luckily, young Dan French had never yet sculped a whole statue—had, in fact, recently started by whittling on turnips. So he'd take the job for expenses, and glad to get it.

Two years later, Daniel Chester French's first statue went up. And Mr. Emerson, a neighbor, gladly obliged with a little verse to go under it, ending—

"*Here once the embattled farmers stood,*
And fired the shot heard round the world."

Now, during his great lifetime, Daniel French was to make many more statues, but his fame needs only two to rest secure. One is the massive, brooding figure in the Lincoln Memorial. The other is his first: the big, bold, living bronze of the Minuteman of Concord.

When, in 1941, a symbol of American strength was sought, the President picked the Minuteman. Ever since, the Minuteman has been the emblem of the great savings program that helped—and still helps—keep America and her people safe and secure. This year, the 15th anniversary of U. S. Series E Savings Bonds, finds 40 million Americans owning 40 billions of Bonds. Are you among them? For your own security—and the nation's—invest in Savings Bonds regularly. And hold on to them!

Safe as America—U.S. Savings Bonds

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

PUBLIC SERVICE ADVERTISING COUNCIL

THIS IS NEWS

Courtesy of Dage Television Division, Thompson Products, Inc.

A teachers' college in Chicago uses closed-circuit television for efficient training in mechanical skills.

The ability to provide detailed viewing for many people simultaneously makes closed-circuit television ideally suited to the widespread needs of education. The camera-and-viewer system readily lends itself to use in primary and secondary schools, colleges, and trade schools. In science classes for example, a camera used to enlarge the image of an object seen under a microscope permits detailed observation by a large group, while the instructor points out significant features *as they happen*. In learning mechanical skills, the student has the rare opportunity of watching an expert at close hand demonstrate a technique, and follow it step-by-step to completion.

Find out how you can make use of the unlimited potential of CCTV!

***Read*- CLOSED-CIRCUIT & INDUSTRIAL TELEVISION**

by EDWARD M. NOLL

$4.95 (paper-backed)

This authoritative book covers every aspect of this important field. There are detailed chapters on transmission, camera tubes and circuits, amplifier systems, installation, and servicing. If you want to know what closed-circuit television can do—what kind of equipment is needed and how much it will cost—this generously illustrated book will help you find the answers.

Send today for your 10-day approval copy

The Macmillan Company, Dept. IM-1
60 Fifth Avenue, New York 11, N. Y.

Please send me ..... copies of CLOSED-CIRCUIT AND INDUSTRIAL TELEVISION at $4.95. I understand that if payment is enclosed you will pay delivery charge.

☐ Payment enclosed ☐ Charge

Please state your position. Teachers are entitled to a professional discount.

Name ..... Position.....

Address .....

City..... Zone..... State.....

INSTRUCTIONAL Materials

"... to help improve instruction through the more effective use of materials"

Published by Department of Audio-Visual Instruction, NEA

Volume I Issue No. 4 June 1956

Contents

SPECIAL FEATURES

100 Design for School Television, Emory Richardson and Robert E. Green
104 Television and the Teacher in Greater St. Louis, Lee Campion and Clair R. Tettemer
106 Simplicity Sets Tone for Bulletin Board Displays, E. Milton Grassell
108 Art Materials Open New Frontiers, Margaret H. Erdt and Raymond J. Blake
112 A Unique School of the Air, Paul C. Reed
115 A Plan for Equipment Renewal, Walter A. Wittich
121 Globe Story

EDITORIAL COMMENT

127 White House Conference Report

DEPARTMENTS

98 Editor's Notebook
118 Within the DAVI Family
116 News and Views
122 Materials and Equipment
124 Looking at New Literature
128 Advertisers' Index
126 Photo Credits

EDITORIAL STAFF

Editor, Floyde E. Brooker
Editorial Assistant, Alice Finstad
Advertising Manager, Homer J. Humbert
Services by NEA Publications Division
Art and Layout: Kenneth Frye
News and Views, James J. McPherson
Materials and Equipment, Phil C. Lange; Robert H. Burgert; William H. King.
Looking at New Literature, Edward T. Schofield

Interim Editorial Committee

Harold W. Benda; Gertrude G. Broderick; A. J. Foy Cross; Irene F. Cypher; Carlton W. H. Erickson; George E. Ingham; Phil C. Lange; Edward T. Schofield; Sherwin G. Swartout; Paul W. F. Witt. **Consultants:** Edgar Dale; J. J. McPherson; Walter A. Wittich.

DAVI Executive Committee

L. C. Larson, **President;** Robert deKieffer, **Vice President;** Elizabeth Golterman; J. J. McPherson; Charles F. Schuller; Paul W. F. Witt; Walter A. Wittich.

Editorial Advisory Board

S. E. Alkire, Illinois; Ward E. Ankrum, Missouri; Walter S. Bell, Georgia; Edward G. Bernard, New York; Harold W. Coman, Washington; M. McCabe Day, Indiana; Amo De Bernardis, Oregon; Donald P. Ely, New York; W. R. Fulton, Oklahoma; Waldemar Gjerde, Iowa; Ralph H. Hall, Ohio; Guy M. Helmke, California; Kenneth McIntyre, North Carolina; M. Richard Morton, Connecticut; K. Louise Nangle, Massachusetts; Neville P. Pearson, Minnesota; Lewis Saks, Michigan; Irving S. Spigle, North Dakota; Ernest Tiemann, Texas; A. W. VanderMeer, Pennsylvania; Frederick A. White, Wisconsin; Raymond Wyman, Massachusetts;

DAVI BOARD OF DIRECTORS

Vincent Amanna; Ward E. Ankrum; David P. Barnard; J. Mitchell Blose; W. H. Burton; Lee W. Cochran; May Boone Cope; Amo De Bernardis; Robert deKieffer; Margaret W. Divizia; Caryl C. Dunavan; Donald P. Ely; Deam H. Ferris; James D. Finn; Elizabeth Golterman; Frank F. Gorow; E. Milton Grassell; James W. Green; George Hammersmith; William J. Hodges; Margaret Jackson; Wilford A. Jarboe; Elliot H. Kone; Hayward Lanham; L. C. Larson; Irene Pate McGoodwin; Marie Evelyn McMahan; Joseph R. McMahon; J. J. McPherson; Clyde D. Miller; Kathleen Moon; D. V. Neary; G. E. Oliver; Neville P. Pearson; Edward T. Schofield; Charles F. Schuller; Donald W. Smith; Irving S. Spigle; Glenn R. Thompson; Ernest Tiemann; Beulah Warfield; Harold Wigren; Paul W. F. Witt; Walter A. Wittich.

INSTRUCTIONAL MATERIALS is published monthly except July, August, and September, by the Department of Audio-Visual Instruction of the National Education Association of the United States, 1201 16th Street, NW, Washington 6, D. C. INSTRUCTIONAL MATERIALS goes to all members of the Department; membership dues including INSTRUCTIONAL MATERIALS $5.00; including AUDIO-VISUAL COMMUNICATION REVIEW in addition to INSTRUCTIONAL MATERIALS $8.00. Single copies of INSTRUCTIONAL MATERIALS 50 cents, annual subscription $4.00.

Application for second class permit pending in Washington, D. C.

Copyright 1956, Department of Audio-Visual Instruction, NEA.

THE *Editor's Notebook*

Handsome and Helpful

What a remarkably handsome and helpful magazine you are editing! It was so attractive in format and with so many good ideas that I found it necessary to look it through as soon as it arrived on my desk. Congratulations!

RICHARD BARNES KENNAN
Secretary, National Commission for the Defense of Democracy Through Education, NEA

Change of Heart

A few days ago I wrote you advising that I did not wish to renew at this time my DAVI membership.

I have just read, however, the extremely fine February issue of your new publication, INSTRUCTIONAL MATERIALS, and I feel compelled to ask that you be kind enough to renew my membership for an additional year. I want to congratulate you on the title, format, and the unusual effectiveness of this fine publication.

DOYLE T. SWAIN
Manager, Motion Picture Division, The National Education Program, Searcy, Arkansas

Some First Suggestions

I have now had a chance to look over the first issue of INSTRUCTIONAL MATERIALS. Congratulations on the excellent publication.

Your section called "Departments" is very good. This might be expanded to include more information, as might "Within the DAVI Family." These are just suggestions that occur to me as I look over the first issue. If you continue the quality of material you have started, I am sure that this publication will grow to be a great influence in the audio-visual field.

—WALDEMAR GJERDE
Specialist, Audio-Visual Education Iowa State Teachers College

Compliment on First Issue

This is a brief note to compliment you and your staff on the appearance of the first issue of INSTRUCTIONAL MATERIALS. Your time, effort, and patience have been rewarded in the form of an exemplary new audio-visual journal. I consider it a fine professional publication in our field.

JOHN H. O'MEARA
Audio-Visual Director, Teaneck, N. J.

Likes Informality

Congratulations on Issue 1, Volume 1 of INSTRUCTIONAL MATERIALS. I liked the informality of it and could see that the group had given much care to the visuals.

—FRED E. HARRIS
Professor of Education University of Kentucky

Remember . . . the full-page picture in the March-April issue? We will be looking forward to seeing the title you suggest. The first one is in: "Not Overcrowded—at the Moment."

IM Goes Abroad . . . Copies of INSTRUCTIONAL MATERIALS for March-April (with transparency inserts) are on their way by boat to Manila where they will be on display in August at an international workshop for education editors.

This news comes from G. Kerry Smith, executive secretary of the Association for Higher Education, NEA, who will be co-chairman of the meeting with Ricardo Castro of the Philippines. Other Americans making the trip are Mildred S. Fenner, editor, *NEA Journal;* W. Henry Galbreth, president of Educational Press Association of America, sponsoring organization; and Otto Forkert of Chicago who will conduct conferences on layout and design.

Editorial Assistant . . . Alice Finstad who joined our editorial staff in June comes from the NEA Publications Division. She is a graduate in journalism from Montana State University, in foreign affairs from George Washington University, and spent a year at the Institute of Political Studies in Paris. Before coming to NEA she was on the staff of *Freedom & Union,* organ of the Atlantic Union movement.

Diorama Film . . . Last month when we gave the photo credits for Irene F. Cypher's article on dioramas we left out an important detail. We neglected to say that the pictures credited to the audio-visual department of Syracuse University were part of a film, *How To Make and Use Dioramas.* Made by the staff of the Syracuse University film training center, this is the first film to show the steps in diorama construction for classroom use. It is available from the university's audio-visual department.

May Cover . . . which we regret that we neglected to acknowledge last month was provided by the audio-visual materials consultation bureau of Wayne University. Photograph (little boy and model cows), by Donna Harris.

Cover This Month . . . was designed by Guilford L. Beck, visual design department, Dage Television. The photograph was taken in the Chicago Teachers College ceramics class, showing use of closed circuit television for instruction.

Art Decoration . . . on page 125 and 126 is by courtesy of Coronet Films, taken from their 1956-57 film catalogue.

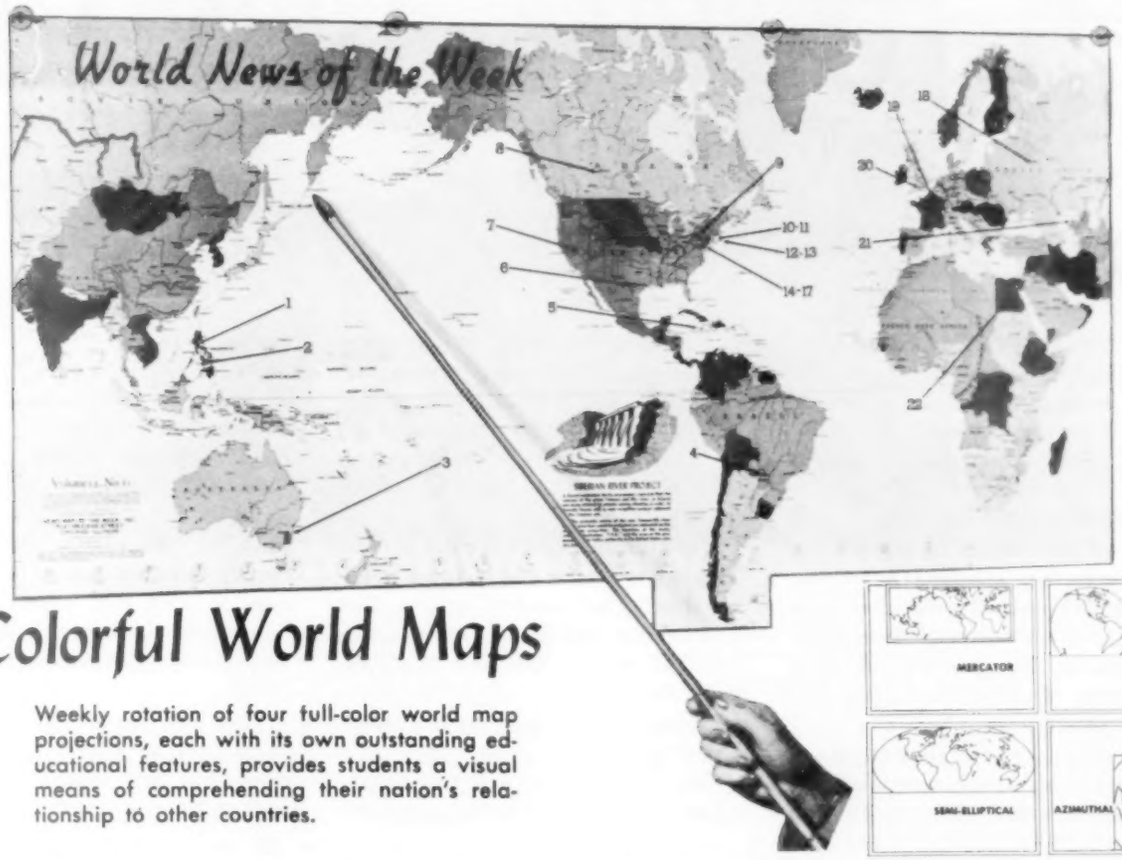
About the Contributors . . . Emory Richardson is project engineer for the instructional research program at Pennsylvania State University, and Robert E. Green, director of educational television for Dage Television Division, Thompson Products, Inc., Michigan City, Ind. Lee Campion is director of audio-visual education for the St. Louis County Schools, and Clair R. Tettemer, school program director for Channel 9, KETC-TV, St. Louis. E. Milton Grassell is assistant professor and school specialist in visual aids for the department of visual instruction, Oregon State System of Higher Education. Margaret H. Erdt is supervisor of art education and Raymond J. Blake, assistant supervisor of audio-visual services (secondary) for the San Diego City Schools. Paul C. Reed is director of the department of instructional materials for the Rochester (N. Y.) public schools and chairman of the steering committee for the Empire State FM School of the Air. Ralph H. Hall is coordinator of the AV center at Kent (Ohio) State University.

the world at your feet... *THROUGH*

WORLD NEWS OF THE WEEK

EASY AND COMPREHENSIVE METHOD TO—

- teach current events
- stimulate pupil-interest
- promote greater understanding
- correlate significant world happenings
- display visual aid material in classrooms



Colorful World Maps

Weekly rotation of four full-color world map projections, each with its own outstanding educational features, provides students a visual means of comprehending their nation's relationship to other countries.

World News meaningfully emphasizes who and what where and why by the employment of multi-colored world maps. A number-and-arrow system adds functionalism to each world map and to each issue. Photographs illustrate important news happenings and original drawings and pictorial graphs dramatize visual aid studies ranging in subject matter from art and history to science and sociology.

Frequently-issued special editions provide added value to the World News of the Week service. A Teacher's Memo, which accompanies each issue, assures its full use as a classroom aid. A 44-page Guide to World News and specially designed mounting and display equipment add further enhancement.

It's Elementary

World News of the Week's Elementary Edition is prepared specially for use in Elementary classrooms. Each issue contains a visual aid science feature and an illustrated study of the arts, history, or current affairs. Each issue also employs diacritical markings to aid in the pronunciation of difficult words. Each news story and illustration is first judged and then prepared for the elementary level. Material and information provided in the Teacher's Memo further contribute to World News of the Week's value in the Elementary school.

Prepared for Classrooms!

World News of the Week is prepared specifically for classroom use. The focus of each issue is centered upon significant national and international events. World News of the Week also provides broad coverage in the fields of social studies, science, economics, and history. Material and information in the Teacher's Memo further contribute to the value of World News as a teaching tool.

"Wisely improving the present..." for America's school children is a task to which World News of the Week is dedicated. Each week this 47-by-37-inch publication correlates significant current events to their points of origin. Each week, by employing the orientation technique, World News encourages student readers to experience and, in a sense, become part of the process by which today's news is recorded as tomorrow's history. Each week World News stimulates learning by repetition and students in Oregon classrooms or New Jersey study halls, as a result, assimilate the geographical and sociological relationship existing between Soviet Russia and Yugoslavia; the political and economic ties of Yugoslavia and the United States; or the factors that link Detroit and Pittsburgh to Cerro Bolivar, Venezuela.

World News of the Week was originated and is prepared expressly for this purpose. News stories and photographs, pictorial features and colorful special editions are specially selected and designed to give students a true picture---and meaning---of today's world events and their relationship to national, international and community affairs.

WRITE FOR LITERATURE AND SUBSCRIPTION RATES.

NEWS MAP OF THE WEEK

1515 SEDGWICK STREET, DEPT. A, CHICAGO 10, ILLINOIS, U.S.A.

DESIGN FOR School Television

By
Emory Richardson
and Robert E. Green

ADVENT of the vidicon brings widespread use of the television camera in the classroom closer to realization and elminates a factor which has kept television from coming into its own as a teaching tool.

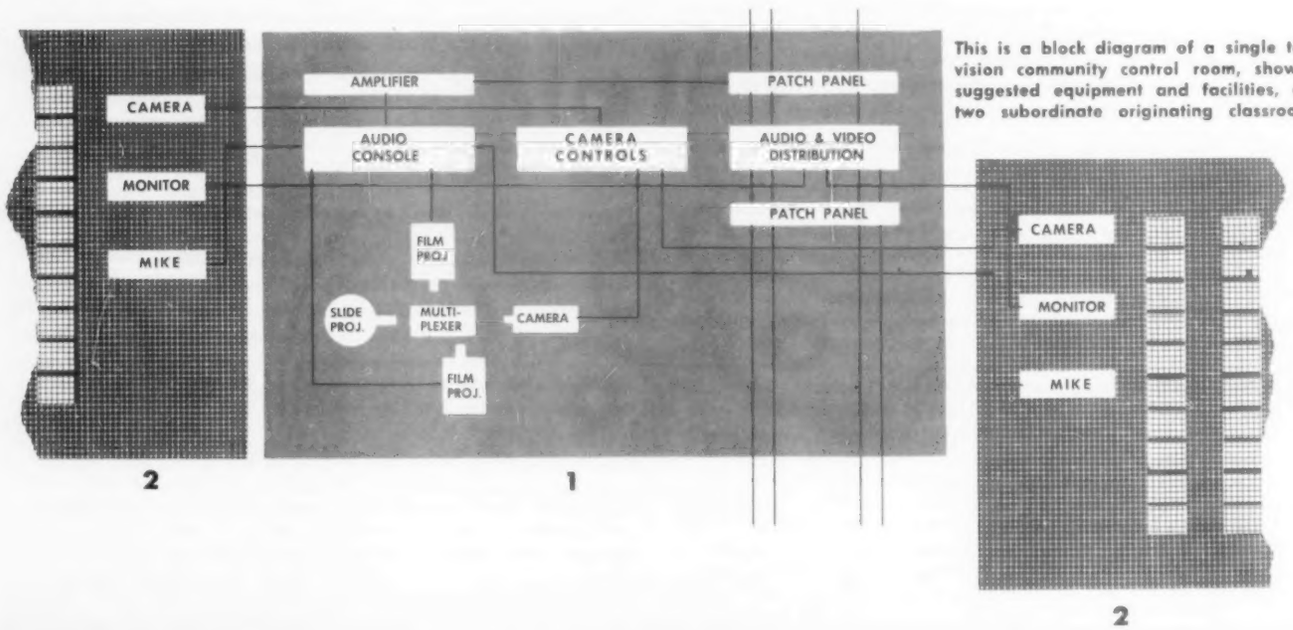
Most educators have long recognized the possibilities of television—its capacity for reaching many students simultaneously; the ease with which it can demonstrate tiny models; its potential for giving students a direct view of distant and even dangerous experiments.

In reality, however, television in schools has remained impractical because expense has been an obstacle to complete flexibility. While many schools might manage a system that would bring in telecasts from standard and ETV stations, few could afford one that would at the same time transmit programs originating within the school itself.

The vidicon seems to be the answer. This is a new tube which makes possible sturdy, inexpensive cameras that give professional results with a minimum of maintenance and operating skill. Thus a flexible television system for a moderate price seems a possibility for schools.

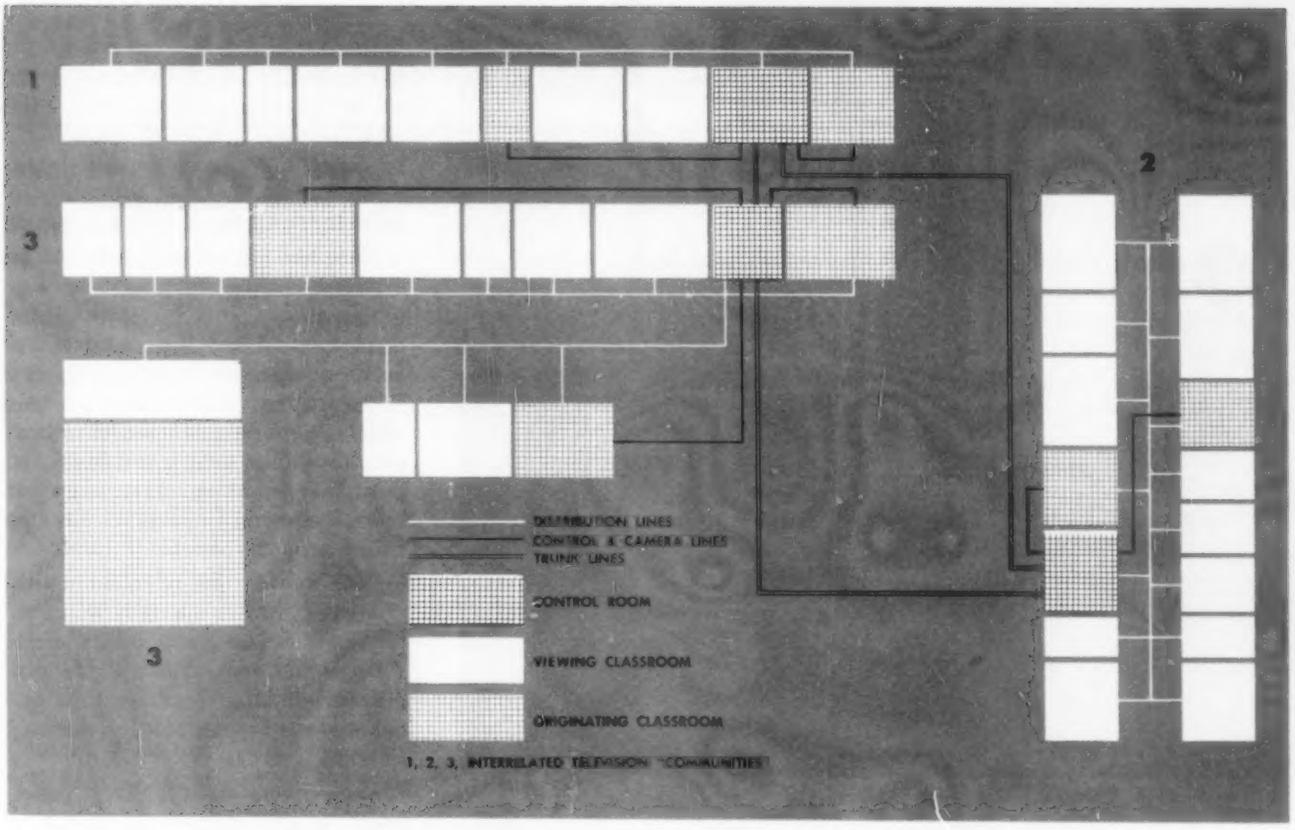
The ideal system will have a receiver in almost every classroom, all interconnected so that each can receive the same program or a choice of programs either broadcast over the air or coming from any of a number of television originating rooms. Since it is conceivable that as many as 50 or 100 different programs, lectures, or visual demonstrations may occur simultaneously, the system must be such that strictly local programs can use parts of the distribution system without tying up the main arteries.

This ideal system must permit introduction of control or amplifier equipment and sound elements as needed and yet be so arranged that



This is a block diagram of a single television community control room, showing suggested equipment and facilities, and two subordinate originating classrooms.

1, CONTROL ROOM
2, ORIGINATING CLASSROOMS



This diagram shows several interrelated television "communities." You will note that each has its own control room, originating classroom and viewing classrooms.

improved equipment can be substituted without changing the basic distribution system.

These requirements can be met by approaching the problem as one of interrelated "communities," each with its own central control room similar to a telephone central station though infinitely more simple.

With expansion in mind the control rooms will be set up with the thought that they will eventually serve 20 classrooms. With proper planning at the outset, only one or a few control rooms need to be established at first, and others added as the system grows without wasting the work accomplished and paid for in earlier years.

In communities limited to 20 classrooms, as for instance, the first and second floors of the chemistry building, the rooms will be connected to the control room by a coaxial cable costing approximately seven cents a foot, and two twisted pairs of shielded audio wires, one of which can be used for signaling. Generally speaking, 110-volt electric current will be taken from base plugs in the classrooms as required. There will be no need for electrical conduit, since in many buildings a path exists in channels or furred ceilings. When new construction is undertaken it is of course more efficient to run conduit of the appropriate size; if this is made large enough, remote control circuits can be run beside the coaxial and audio cables to the points where remote cameras are to be installed.

Each of the coaxial cables and its associated audio pair of wires will terminate at proper connectors in a "patch panel" in the control room. This panel is so constructed that any circuit in the community can be interconnected with any other circuit or circuits by installing "patch cords." In addition, amplifiers and other types of operating, test, or terminal equipment can be easily connected.

In each community not more than three rooms should be prepared as originating points. They should have special provision for electrical current, lighting, ventilation, acoustical treatments, and seating for spectators. Each should have, in addition to the simple coaxial cable and the audio pairs of wires, camera control cables and additional pairs of wires appropriate to the type of camera planned for the installation. Since camera cable is somewhat more expensive, and since the range of camera controls is more limited than signal distribution, the originating rooms should be reasonably close to the control room.

Each originating room should be provided with camera control cable for two cameras because many programs will make use of program switching and monitoring from the control room.

However there is no essential need in educational work (according to experience at Pennsylvania State University and elsewhere) for a window from the control room into the originating or studio rooms. The visual path is found in the control room monitor, aided by voice circuits and headset intercommunication between the student operating the control room and the students operating the cameras.

(Continued on next page)

"Television community" concept has been adopted at Evanston Township (Ill.) High School. Control room (above) shows how vidicon TV camera (left) is placed for use with multiplex film equipment in center.

At Kansas State Teachers College (Pittsburg) closed circuit TV transmits classroom scene to student teachers in another building, thus eliminating artificial atmosphere caused by presence of "stranger."

The camera cables from the originating room should terminate on the patch panel. Each control room should be interconnected with adjacent community control rooms by a special trunk conductor that brings three coaxial lines and several audio pairs to terminals on its patch panels.

Complete flexibility is added to the system by converting programs originating at any point into a radio frequency signal by inserting the appropriate equipment at the patch panel. If the receivers in the classroom have suitable alternate connections, it is also possible to deliver a video signal directly from the camera to any classroom by interconnecting at the control room patch panel.

With appropriate intercommunication equipment or specially wired receivers, it is possible to communicate between the classroom and the program-originating room and thus permit students to question the television lecturer.

The primary point is that it is necessary to add expensive amplifier or other terminal equipment only at the particular points where needed for programs that are to have extended distribution. All purely local programs may be interconnected at their patch panels and distributed to local classrooms by video or radio frequency without loading the main distribution circuits with radio frequency signals not widely needed.

Thus an economical, flexible system is created in which local programs can be employed at the same time that radio frequency programs are available for interconnection from the air, from the originating rooms, or from film or slides projected at a central audio-visual control room.

The authors have appended a glossary which we print on the facing page. To avoid confusion in terms they suggest "instructional television" to denote television used in formal classroom instruction. Quoting Leslie P. Greenhill of Pennsylvania State University they point out that this is in contrast to the term "educational television" which emphasizes the broad non-credit cultural or educational program of both commercial and educational telecasters.

—The Editor.

Glossary: Instructional TV

Audio Frequency Signal. An electrical signal whose frequency lies within the limits of audibility, that is, 20 to 20,000 cycles per second.

Audio Pair. A pair of wires used to interconnect audio equipment such as microphones, speakers, etc.

Audio-Video Mixer. A miniature television transmitter which may be fed video and audio signals from separate sources for purposes of combining them into a signal which can be transmitted on a cable at radio frequencies. These radio frequencies usually fall in a standard television channel and are fed to a conventional television receiver.

Camera Monitor. A video monitor that is an integral part of the control unit for a television camera. It is electrically interconnected with the camera circuits and includes a wave-form oscilloscope.

Carrier Frequency Signal. An RF signal with which an audio or video signal may be combined for transmission.

Coaxial Cable. Special cable consisting of a center conductor concentrically positioned within an outer shield used to provide low loss transmission of video and/or radio frequency signals.

Distribution Amplifier. An amplifier used to connect a number of receivers or monitors to a source of a television signal.

Image Orthicon. A camera pickup tube in which the granular elements of a photosensitive screen generate a current when activated by light source and these currents are then internally amplified by electron multipliers within the tube.

Instructional Television. Television when used in formal classroom instruction on any educational level. The term is suggested to avoid confusion with possibly conflicting terms such as "wired television," "captive television," "closed loop television," "industrial television," "vidicon television," etc. This is also in contrast to the generally accepted term "educational television" which emphasizes broad non-credit cultural or educational programs of both commercial and educational telecasters. Instructional television is generally distributed throughout the campus or building by means of coaxial cable. Under certain conditions, it may be delivered to distant areas by micro-wave or low power transmitters; this possibility does not, however, alter the basic differentiation between instructional and educational television.

Line Amplifier. An amplifier used to boost the strength of video signals that have been attenuated by traversing long coaxial circuits.

Master Monitor. A video monitor employed in an originating studio which includes a wave-form oscilloscope to permit previewing any picture of several picture inputs supplied by different cameras and simultaneously observing the electronic trace of the waveform which forms the picture.

Patch Panel. A device on which incoming cables terminate in connectors in order that the various circuits may be interconnected at will by patching short lengths of cable between connectors.

Radio Frequency Signal. An electrical signal whose frequency lies above the limits of audibility, that is, greater than 20,000 cycles per second.

RF Amplifier. An amplifier that boosts the strength of a radio frequency signal.

Synchronizing Generator. A device which generates precision electrical timing pulses used to coordinate various functions throughout a television system.

Video Frequency. An electrical signal containing picture information derived from a television camera. The range of video frequencies commonly lies between 20 cycles per second and 6 million cycles per second.

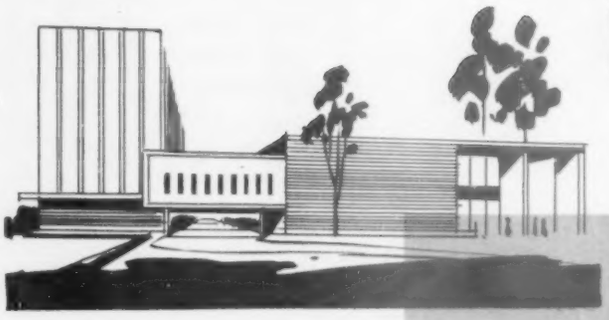
Video Monitor. A television picture tube (kinescope) actuated by a high definition electronic circuit. If permanently connected to a program line, it is often referred to as a "line monitor."

Video Switcher. A device used to interconnect a desired video signal with an output circuit while retaining the electrical balance of all of the circuits connected to it. If specially adapted to fade one picture into another or to replace or superimpose pictures, it is called a "switcher-fader."

Vidicon. A camera pickup tube in which the outward flow of current is proportional to the amount of light falling upon the particular granular particle in a photosensitive screen upon which the scanning beam is focused.

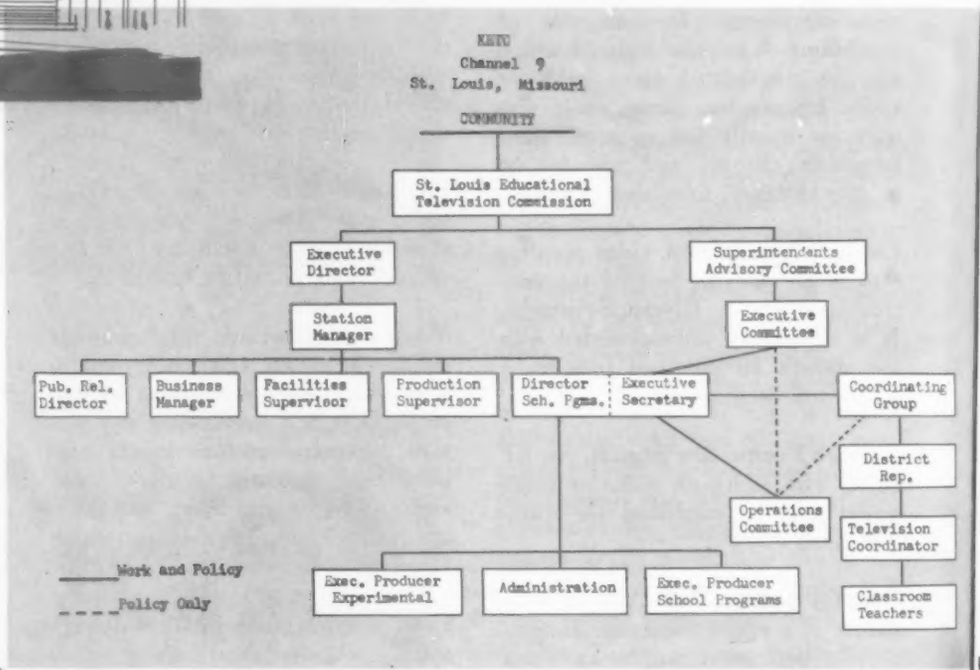
This is Robert Havira, 11A, East Detroit High School, 16-year-old photographer for the high-school yearbook and the audio-visual department of the East Detroit public schools. He used a Retina 2A camera plus X film for the pictures illustrating the globe story on page 121.

television and the teacher in greater St. Louis



By Lee Campion
and
Clair R. Tettemer

The chart at the right shows the organization which operates Station KETC and develops programs resulting in classroom situations like the one immediately below.



AT THE LEFT is a scene that is common in the classrooms of Greater St. Louis today. The program that makes it possible begins when ideas from the teachers reach the Coordinating Group (lower left) for exploration.

Members of this group are representatives from the county, parochial, and city schools. County and city representatives are directors of their audio-visual programs. Using suggestions that flow in, the Coordinating Group makes preliminary plans.

THE Coordinating Group seeks approval for a prospective program from the Operations Committee (upper right) which makes the final decision within the limits of policy established by the St. Louis Educational Television Commission and Superintendents Advisory Committee.

A curriculum planning group (lower right) is made up of classroom teachers and authorities on the subject matter involved. Talent for the program is often selected from this group.

A PROGRAM is planned, talent is auditioned and selected, and production begins. Here is Bill Martin Jr. as the "Storyteller." At the far right teachers and students evaluate the program as a sample to locate strengths and weaknesses in the series. Corrections are made and improvements written into the script.

AFTER careful evaluation by teachers, administrators, supervisors, and students, the series is complete. Often it is kinescoped for future use. Here you see a closeup of the "Storyteller." That his program is effectively utilized is evidenced by the scene at the far right which gives a feeling that television makes its contribution to teacher and pupil in a way that is unique.

WITH the weekly "Storyteller" program the teacher achieves her objectives of leading students to good literature and inspiring them to read more books. Listening and speaking skills are also improved. Still the job is not finished. The teacher must be informed about schedules and study guides, and must explore methods of using television. At the far right a program director speaks to teachers about television problems.

THE television team is working in Greater St. Louis—as the pictures on these pages attest. Teachers, supervisors, administrators, AV directors and coordinators, students, television staff—all have a vital part to play in making Channel 9 another effective classroom tool. Whether the station succeeds in accomplishing its objectives is up to the classroom teacher primarily. She is the core of the program. She will continue to bring forth ideas, plan programs, evaluate and utilize them in the classroom, re-evaluate, and plan again. In the hands of the classroom teacher, television in Greater St. Louis will remain a unique contribution to the learning experiences of children.

simplicity sets tone for BULLETIN BOARD

Visual aid specialist in Oregon, Mr. Grassell has made an extensive study of bulletin boards as indicated by these samples from a wide range of western states. Nina Lindsey, primary teacher of Latham, Ore., is creator of the rope-wheel display which supplied the art work surrounding the title.

THE PURPOSE of this article is to remind readers that effective bulletin boards can be constructed by teachers and students in a relatively short time with materials that are easy to find. Some suggestions follow.

Interesting captions, especially those that involve the reader, such as "Is This Your Wardrobe?" and "What Can You Make With These Tools?" stimulate curosity. Surprising word combinations like "Do They Walk Upside Down in China?" and provocative phrases such as "The Shocking Truth About Electrical Abuse" attract and hold attention.

Teachers who feel that their printing ability is inadequate can buy attractive letters in bookstores and school supply houses for a fraction of a cent and up. With proper care while pinning these letters in place and storing them, they will last several years. Plastic letters are more expensive.

Letters can be cut from magazines and advertisements, and numbers can be salvaged from old calendars. Letters and numbers can also be traced with stencils on aluminum foil, corrugated paper, felt, gingham, construction paper, and other materials. In addition, letters and numbers can be formed with yarn, pipe cleaners, colored string and wire.

The caption should be clear, forceful, and free from unnecessary words. Stereotype phrases should be avoided, and the thought slanted toward the group for which the display is intended.

Layout is another important consideration. Too many teachers and students feel they have to fill the entire display space. Too much material is confusing. Actually, simplicity plus space is as important to good layout as demonstration materials. But remember, while simplicity is powerful, it is not identical with meagerness. Notice how space makes the examples in the accompanying photographs more effective.

Another layout problem is balance. Too many bulletin boards are balanced in the most obvious way. Illustrations of identical shape and size are arranged in formal rows. This makes for static layout which does not have the same punch as dynamic or informal layout. Most of the accompanying illustrations have used informal balance to break solid blocks of materials into appealing proportions.

This display grew from "sponsored" poster mailed to Mary Jordan of Sandy, Ore. Using yarn, students attached clippings of other foods in "basic seven" category.

Demonstrating that lack of space is poor excuse, Author Grassell uses discarded sheet, pins and letters to illustrate impromptu display for in-service teachers.

With this bulletin board display of manipulative aids, Cleo Belle Wilson of Latham, Ore. applies theory that children learn readily in meaningful situations.

DISPLAYS

by

E. Milton Grassell

One caution may be necessary. The display must have unity. Similar colors, and repetition of textures, string, wire, and yarn "leads" will help tie an informal layout to one central idea.

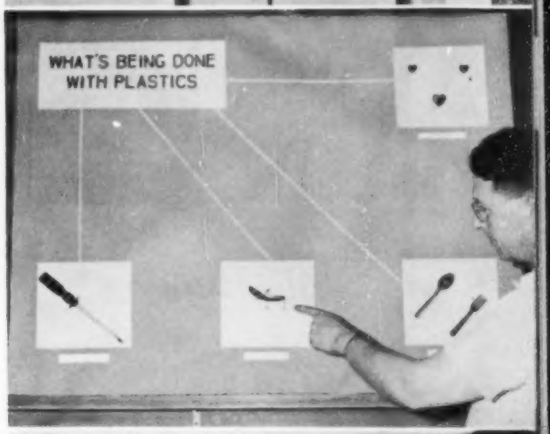
The area of emphasis is important to layout, too. This can be in the caption or in some part of the illustration, for instance, an unusual shape, a bright color, or a 3-D object.

If there is more than one central idea behind your display, divide the bulletin board into specific sections. You will then have what is generally called a multi-purpose board.

Some of the inexpensive bulletin board materials such as corrugated cardboard, gingham, wire, and torn letters have already been mentioned. There are many others. In fact, suitable materials should be the least troublesome factor.

Space does not allow for much more here than a few basic "do's" and "dont's," but there are many fine ideas in the accompanying photographs. And while no one claims his bulletin board is perfect, a study of these illustrations may give you worthwhile suggestions for your own classes.

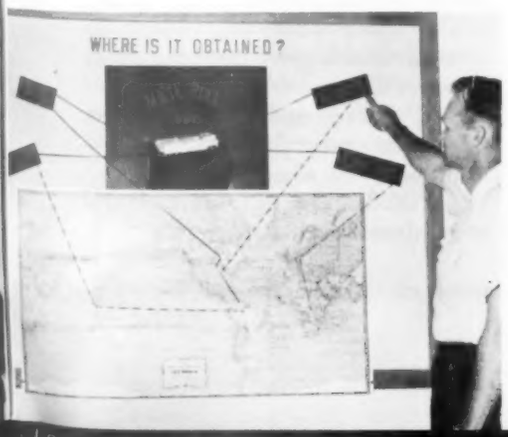
With a few well-chosen words spelled out in letters from dime store on pegboard background Dorothy Schiltz of Lebanon, Ore., attracts attention to newsletter.



This simplified 3-D arrangement by Howard Snow of Moccasin, Mont. attracts student attention, yet cuts preparation time leaving more for learning activities.

Dorothy Nelson, Multnomah County Ore., proves author's point that dearth of space is no excuse for lack of displays. Here large cardboard sheet does trick.

Glenn Olmsted, Winslow (Ariz.) High School, uses this unique approach to stimulate interest in a showing of 2" x 2" color slides on birthplace of democracy.



Knowing that most industrial art students are more interested in new cars than sources of raw materials, James B. Armstrong, Eagle, Colo., uses this approach.

Wilhold glue secures minerals to Styrofoam background in this $35 display by Edna E. Hall and New Mexico class, showing rock hardness. Spotlight adds interest.

Art Materials

by Margaret H. Erdt
and
Raymond J. Blake

ALERT ART TEACHERS and supervisors are always searching for new materials and techniques to stimulate students to greater creative effort. This does not mean that basic and time-honored materials are disregarded.

Teachers in the past have not willingly neglected art history and art appreciation; but many have felt inadequate in their teaching because of the paucity of audio-visual and related materials. With the abundance of new instructional materials teachers find themselves on the threshold of both familiar and new frontiers.

Colorful reproductions have revitalized art history and have made art appreciation a truly personal and emotional experience for the student. Looking back, it is difficult to see how teachers got along without them. Now it is possible to get examples of Fra Angelica, Breughel, Cezanne and hundreds of others. Catalogs from several sources will reveal an almost endless supply of art prints. The New York Graphic Society publishes *Fine Art Reproductions, Old and Modern Masters.* UNESCO releases two such catalogs—*Catalogue of Colour Reproductions of Paintings Prior to 1860,* and *Catalogue of Colour Reproductions of Paintings 1860 to 1952.*

Mounting and preserving art prints, always a problem to the school district, is now possible through new methods so that durable and attractive collections can be acquired. Money invested in plastic lamination and traction mountings such as those available through the Herbert B. Palmer Associates keeps the collection usable and in first-class order for an almost unlimited time.

The contribution of the sound motion picture cannot be over-estimated. Through film, time and space unfold. Students can witness the triumph of Rembrandt by seeing the two films, *Rembrandt* and *Rembrandt: Poet of Night;* they can accompany the two wandering French boys and their dog in the film, *Lascaux: Cradle of Man's Art,* as they discover the prehistoric paintings in the now world-famous caves of Lascaux; or they can visit the great galleries of the world through *Art Institute, Art Institute of Chicago, Living Gallery,* and *Your National Gallery.* To complement motion pictures, expertly prepared Kodachrome two by two-inch slides make it possible to study works of art in class. Details of technique and composition are clearly revealed through large and brilliant images which may be discussed and enjoyed as they are shown. For individual study, a student may use these same slides in a viewer which offers him time to concentrate as he considers the composition of each painting.

Creative efforts of students will be encouraged by the many excellent and available film subjects. Titles of a few are *Painting Trees with Eliot O'Hara, Space,* and *Design,* and *Crayon Resist,* all four recent.

Thus have new materials reopened the frontier to studying the creative works of others, and to strengthening one's own creativity.

Crafts have for a long time offered many exciting opportunities for the creative student of art.

Jewelry made by a newly developed method and called Cloisonal Art offers rewarding experiences. It is very much like enameling, but can be made without the elaborate and costly equipment necessary for the enameling process. Furthermore, seventh graders can make jewelry with complete safety. Cloisonal Art is particularly well suited to contemporary design.

Ceramics is another rewarding art process for the creative student. A new type of surface decoration and glaze known as wax resist also lends itself exceptionally well to contemporary design.

The University of Indiana has produced a most useful series of sound motion pictures in color entitled *Craftsmanship in Clay* which provide detailed visual demonstrations. Methods of decoration, stacking and firing, and handling simple molds are among the techniques shown.

The newly perfected, electrically driven, variable speed throwing wheel is now within most budgetary limitations. For some students and projects this is far more practical than the traditional kick wheel.

Yet another area of creative experience in crafts is the silk-screen proc-

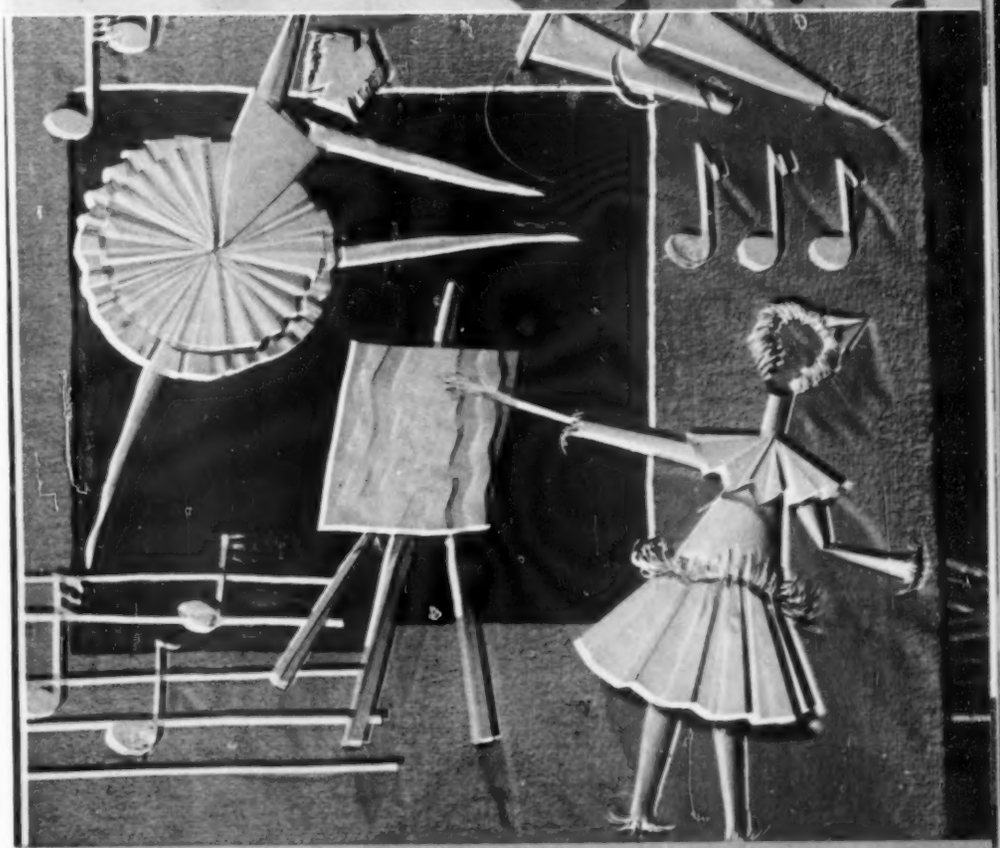
OPEN NEW FRONTIERS

ess, which has been ably demonstrated in such educational films as *Silk Screen Textile Printing* and *Art of Hand Screen Printing*.

It has been found that equipment can be as simple as a piece of organdy, a pair of embroidery hoops, a cardboard squeegee, and water soluble paint. This makes possible an introduction of silk-screening which brings immediate success even to seventh graders. Older students who have posters, programs, and similar materials to print for school activities will find the recent development of photographic stencils a great time saver. By using photography, cutting stencils for the production of posters requiring several colors does not become the burden it was formerly. Water instead of a stencil knife does the trick. A distinct advantage of the photographic method is that a smaller-size letter can be used than when the letter must be cut with a knife; and, equally important, the centers of such letters as *a* and *o* do not fall off the screen.

New frontiers in crafts reveal not only the techniques we have mentioned, but some better materials as well.

While plastic glue has been on the market for some time, teachers may be unaware of its superiority compared to former glues and pastes. Manufactured under numerous trade names, plastic glue is ideal for paper sculpture and can be used for practically any material except metal.



We are indebted to Phil Lange, Materials and Equipment editor, for this article by two Californians who give us not only a practical survey of materials and handy directory (see p. 111) but also indicate importance of art for AV instruction in other subject matter areas.—The Editor. Art teachers are always on the lookout for ways to stimulate pupil creativity. Immediately above is sample of paper sculpture, rewarding mode of self-expression for children. Painting at top, "We Play Outdoors After School," was done by Marie Frankenstein, 13 years old.

Alphacolor brilliants is a new type of poster paint which can be used in craft work on shiny surfaces such as plastic or tin. There is also a new glossy silkscreen paint manufactured by Sherwin Williams which provides attractive contrasts in textures for printing posters when combined with regular silk screen paint.

The ink-filled pen with the steel point designed for quick and accurate lettering is a new and helpful tool. This is not a ball point pen but has the familiar nib in a number of different sizes.

Unistrut is a new metal building material that works on the principle of the Tinker Toy. When screens and pylons are needed for exhibit purposes, this material reduces the cost of construction both in money and man hours. Any except circular forms can be constructed. Celotex or pegboard can be inserted for pinning areas. For variety, string or wire may be used in alternate spaces.

Perhaps it is more accurate to classify the integration of art with history, literature, and other high school subjects not as a new frontier but rather as an exceedingly rich one. This is true because art has always been and always will be as much a part of a culture as is politics or religion. It is also true because of the growing abundance of reference and audio-visual materials which, by their own nature, are admirably suited to the integrative approach. This has proven especially profitable to students since they now benefit by a growing wealth of materials heretofore limited to courses in art alone.

An example in American History is the University of Southern California's new motion picture, *The Face of Lincoln*. The noted sculptor, Merrell Gage, tells of the events in Lincoln's life, and while doing so, gives a living portrait by modeling him as young attorney, politician, and Civil War president.

A fine reference book for teachers is *Who Was When?* which by the use of charts shows all phases of a history in chronological order. However, the chronological approach does not have

Integration of art with history, geography, and other subjects is "exceedingly rich" frontier.

to be ironclad in the use of reference material. Latitude is permissible. For example, Constable lived from 1776 to 1837 and George Eliot from 1819 to 1880, but where better than in Constable's painting could a literature student get an emotional feeling of the English countryside which George Eliot described? There are available numerous color reproductions of Constable's work.

While *Who Was When?* gives excellent clues, we also have painters and writers whose work is retrospective. An example in art is the painting, *Pilgrimage to Canterbury* by William Blake, which provides an artist's interpretation of Chaucer's characters. Many teachers have recognized the place of art in their subject areas and have used it to enrich their teaching. Formerly this was a matter of choice on the part of each teacher. Now, both textbooks and curriculums include units on art.

As an example, an honors course on western civilization given in the San Diego City Schools has a unit entitled "Fine Arts," and a draft for American history now in preparation will include discussions and studies of indigenous American art. For this course *Art and Life in America* is invaluable for the teacher. Showing the set of colored slides entitled *Early American Craft* gives students an insight into the fine craftsmanship prevalent in our early culture. *Life* magazine and *American Heritage* are also good sources.

In point of fact, how can any historical period be completely understood if no study is made of its art and crafts?

In science, two sets of plates are of note because of their contrast in technique, origin, and purpose. Plates of the noted series of plant studies by the German artist, Durer, are obtainable. Because of his magnificent drawing, Durer combines scientific accuracy with aesthetic insight.

From contemporary sources comes the recently published portfolio, *Art in Science*. This is a collection of paintings, photographs, and drawings which have appeared on covers of the *Scientific American*. Among the artists represented are Ben Shahn, Joseph Lowe, and Walter Murch.

This is merely a small accounting of the wealth of new materials and techniques which are now available. Here are the constantly growing frontiers in art, in art history and appreciation, in crafts, and in related subjects.

Teachers and students interested in a vital school experience will avail themselves of this new wealth and will remain on the frontier as new resources are developed.

WHERE TO GET WHAT

Art Supplies

BUILDING MATERIAL. (Tinker Toy type) Unistrut. Distributor, R. V. Morris Co., 1531 India St., San Diego, Calif.

CLOISONAL ART. The Plasti-Glaze Co., 3785 East Coast Highway, Carpinteria, Calif.

LETTERING PEN. Pelican Graphos Pen, Gunther Wagner, Germany. Distributor: San Diego Blueprint & Supply Co., 1127 4th Ave., San Diego, Calif.

PICTURE MOUNTINGS. Herbert B. Palmer Associates, 8912 Burton Way, Beverly Hills, Calif. Other sources in the AVEA Buyer's Guide, Audio-Visual Education Association of California, Los Angeles. 1956. $1.50.

PLASTIC GLUES. Polyvinyl Resin Glue, Wilhold Glue, Producto, and others.

POSTER PAINT. Alphacolor Brilliants. Weber Costello Co., Chicago Heights, Ill.

POTTERS WHEEL. Master Mechanic, Professional Model, Master Mechanic Mfg. Co., Burlington, Wis. $125 less motor. Motor, ¼ hp, 115 volt, A.C., $19.50. Electric drive.

SILK SCREEN PAINT. Graphic Arts Screen Process Paint. Sherwin Williams Co. Glossy silk screen paint.

SURFACE GLAZE. Wax Resist. *Ceramic Monthly*. Columbus, Ohio: Professional Publications, Inc., 3494 North High Street.

Art Prints

Art in Science. (32 paintings, drawings, and photographs from *Scientific American*). Scientific American, Dept. 5, 2 West 45th St., New York 36. $6.

Catalogue of Colour Reproductions of Paintings Prior to 1860, and *Catalogue of Colour Reproductions of Paintings 1860 to 1952*. UNESCO, Paris. National distributors: Columbia University Press, 2960 Broadway, New York 27.

Fine Art Reproductions, Old and Modern Masters. The New York Graphic Society, 10 West 33rd St., New York 1.

Paintings

Pilgrimage to Canterbury (William Blake). New York Graphic Society, 10 West 33rd St., New York 1, (No. 8673).

Films

Art Institute. American Film Registry.

Art Institute of Chicago. International Film Bureau.

Art of Hand Screen Printing. Allen-Moore Productions.

Craftsmanship in Clay. Indiana University. Series showing decoration, glaze application, simple slab methods, stacking and firing, throwing, and simple molds.

Crayon Resist. Bailey Films.

Design. Bailey Films.

The Face of Lincoln. University of Southern California, Audio-Visual Services, 1956. 22 minutes, black and white, $68.

Lascaux: Cradle of Man's Art. International Films.

Living Gallery. Canadian National Film Bureau.

Painting Trees with Eliot O'Hara. Encyclopaedia Britannica Films.

Rembrandt. Film Classic Exchange.

Rembrandt: Poet of Night. International Film Bureau.

Silk Screen Textile Printing. Bailey Films.

Space. Bailey Films.

Your National Gallery. United World, Educational.

Slides

Early American Crafts. 11 Kodachrome slides, 2" x 2". Konrad Prothmann, Soper Ave., Baldwin, Long Island, N. Y.

Articles

"Growing Up With Silkscreen," by Velma M. Miller. *Junior Arts and Activities*. Chicago: The Jones Publishing Co., 1955. p. 5-11, February; p. 22-26, March.

Books

Art and Life in America. Oliver Larkin. New York; Rinehart and Co., Inc. 1949. 547 p. ill. (Parts I and II for teacher background).

A History of the World. Alice Magenis and John Conrad Appel. New York: American Book Co., 1955.

Introduction to Western Civilization. San Diego, Calif.: San Diego City Schools, 1955. 40 p.

Man's Achievement Through the Ages. William Habberton, and Lawrence V. Roth. Chicago: Laidlaw Brothers, 1952.

Man's Story. T. Walker Wallbank. Chicago: Scott, Foresman and Co., 1951.

Mitography. Albert Kosloff. Milwaukee: Bruce Publishing Co., 1952. (Chapter 3, p. 13).

Who Was When? Miriam Allen de Ford. New York: H. W. Wilson Co., 1950.

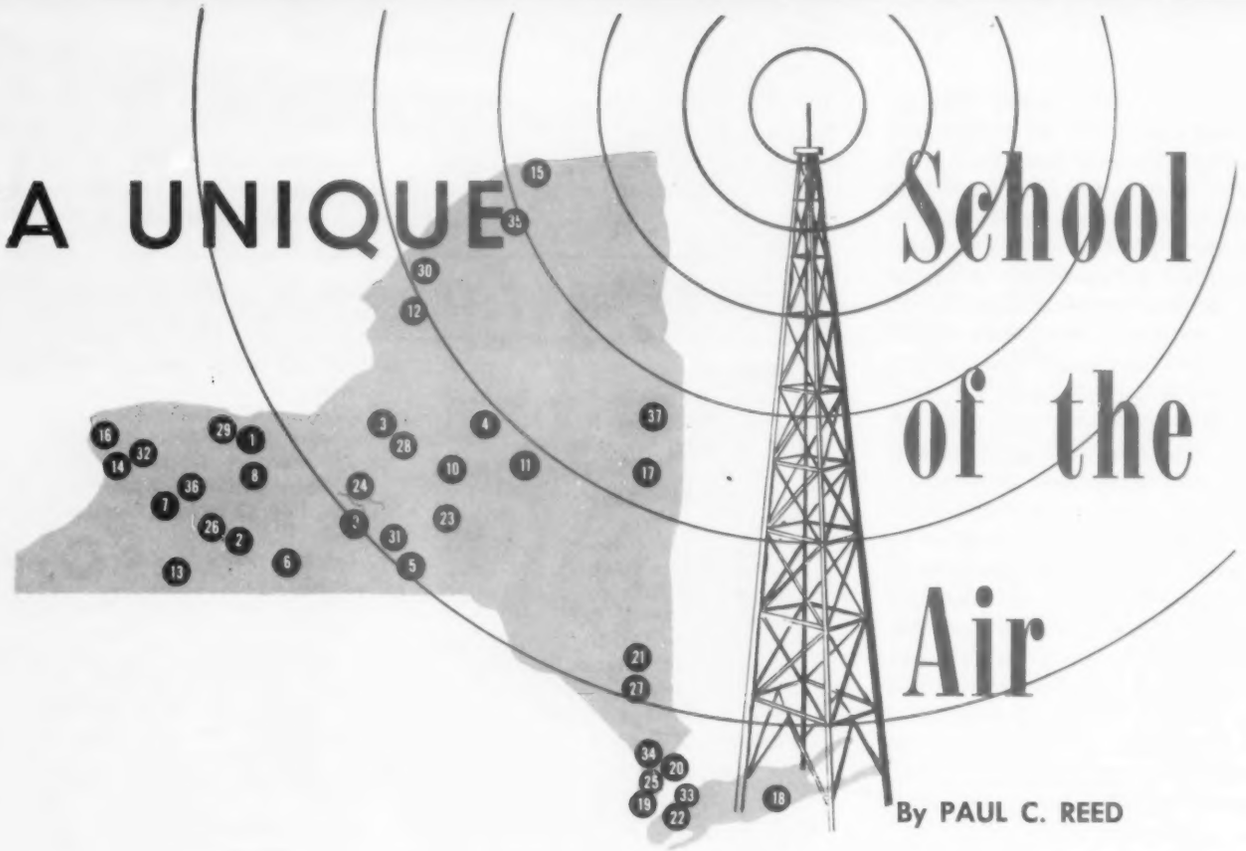
World History. Emma Peters Smith, David Saville Muzzey, and Minnie Lloyd. Ginn and Co., Revised Edition, 1952.

Magazines

Life. Recent series on arts and crafts.

American Heritage. Arts and crafts.

A UNIQUE School of the Air



By PAUL C. REED

WE WEREN'T SURE it was true when we labeled the Empire State FM School of the Air "the world's largest educational network." But in the seven years since this unique educational enterprise was chartered by the University of the State of New York the claim has never been disputed. Furthermore, we don't know of a logical contender.

Size alone can make even an educational activity remarkable, but the mere size of the Empire State FM School of the Air's network is probably the least astounding fact about this broadcasting organization. Here are some others.

- Of the 22 FM stations that are joined together as an educational network for one half hour each school day, all but one is a commercial FM station.
- During the current year, 14 different program series are being broadcast.
- Programs are originated regularly from six different points on the network.
- Specific program series are not the responsibility of a central production center, but of various cooperating groups including school systems and universities and individuals.
- A new pre-program bulletin including specific teaching suggestions is mailed to more than 10,000 teachers each week.
- Membership in the school of the air and classroom use of the programs has steadily increased for the past eight years.
- This whole activity has been operated and financed by the voluntary efforts of participating schools without state or foundation subsidy.

All of these facts seem unusual to those of us who have participated in the activity since it was started.

The core of the organization is the

Here is a statewide system of radio that works. Note the cities where FM stations are cooperating, the additional cities where school superintendents serve on the governing committee and where school principals serve on the planning and program committee. (The numbers are a key to the map above.) Combine the three groups of cities and you have a true blanketing of the state. The author has been a leader in this work for many years.—The Editor.

BROADCASTING STATIONS

Rochester (1)	Watertown (12)
Hornell (2)	Olean (13)
Syracuse (3)	Buffalo (14)
Utica-Rome (4)	Massena (15)
Binghamton (5)	Niagra Falls (16)
Corning (6)	Troy (17)
Wethersfield (7)	Patchogue (18)
Bristol Center (8)	New York City (19)
Ithaca (9)	White Plains (20)
DeRuyter (10)	Poughkeepsie (21)
Cherry Valley (11)	Floral Park (22)

PARTICIPATING

SUPERINTENDENTS	PRINCIPALS
Buffalo (14)	Alfred-Almond (26)
Cortland (23)	Cornwall (27)
Geneva (24)	Fayetteville (28)
Hornell (2)	Greece (29)
Ithaca (9)	Hammond (30)
Mount Vernon (25)	Johnson City (31)
Rochester (1)	Lancaster (32)
Syracuse (3)	Maspeth (33)
Utica (4)	Palisades (34)
Watertown (12)	Parishville-Hopkinton (35)
White Plains (20)	Perry (36)
	South Glens Falls (37)

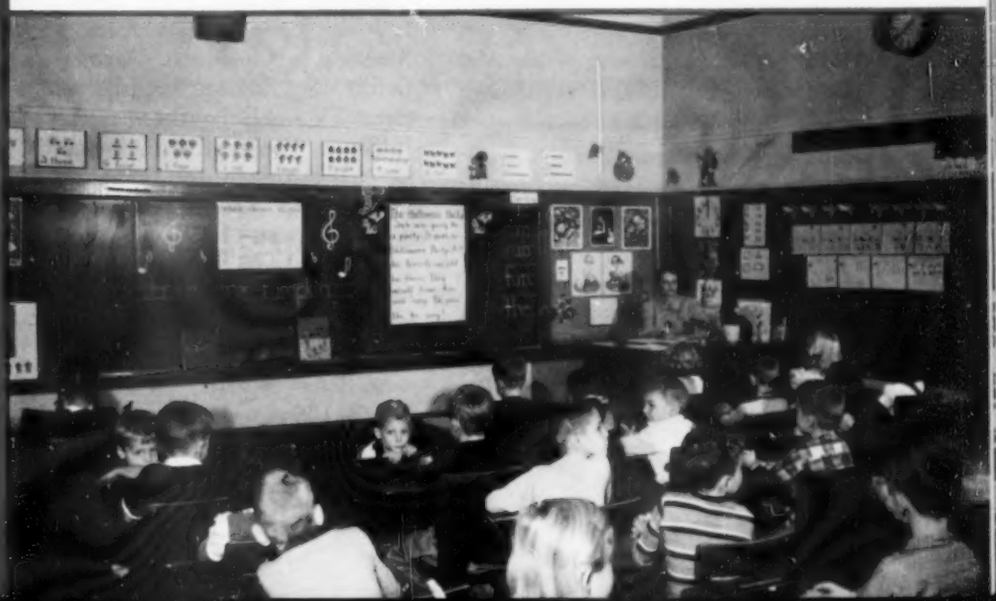
Storytelling is part of the subject matter broadcast. Other areas are science, foreign language, news. At left: Ralph and Betty Allinger with "We Know A Story."

Concerts by Rochester Civic Orchestra explained for students by top music educator continue as long-time favorite. Below, Conductor Paul White raises his baton.

steering committee, appointed by and responsible to the board of trustees. The board, consisting of school superintendents, station managers, and university officials determines operating policy and budget. The committee is the actual operating group and like the board of trustees is representative of the contributing school systems, cooperating stations, universities, and individual schools using the programs. The central office of the School of the Air is at Syracuse University, where Eugene Foster, executive secretary and member of the steering committee, has managed to coordinate all of the factors that make possible the flow of radio programs into thousands of New York State classrooms.

Programs are constantly examined and re-examined to make sure that they meet classroom needs. A program policy committee, made up not of radio specialists but of educational supervisors from member school systems, recommends new teaching areas that should be explored and program series that should be dropped.

They base their judgments upon actual classroom observations and interviews as well as upon extensive



Thousands of New York State classrooms tune the broadcasts in regularly. Preprogram bulletins put teachers on the alert with specifically designed aids.

questionnaire response from teachers who use the programs. When, for instance, a need is expressed for radio help in the teaching of primary science a statewide search is made to find that help. In this particular instance the result was a highly successful series titled, *Exploring Science*, and the broadcaster was a teacher in one of the state teachers colleges who happened to be the author of a new and promising textbook series.

Probably the most widely used programs of the School of the Air are the regular concerts of the Rochester Civic Orchestra which has been broadcasting regularly to schools since 1929. This orchestra was the feature attraction of the Rochester School of the Air for 15 years before FM made it possible to expand a purely local broadcasting activity into the world's largest educational network. The Rochester Civic Orchestra's radio concerts are more than concerts of symphonic music. This is music especially selected, played, and explained by a top musical educator who knows boys and girls and their interests.

Science, music, story telling, literature dramatically presented, news, conservation, foreign language instruction—these and still others are the subject matter areas. Broadcasts are not merely listened to; they are used regularly by teachers in thousands of New York State classrooms because they are programs that teachers themselves need and want. Furthermore, the pre-program bulletins mailed to teachers in participating schools are not generalized bulletins made up a year in advance, but specific helps designed for each broadcast. Teachers tune in because the programs and their production are attuned to teacher and learner needs.

In searching the experience of the Empire State FM School of the Air, one factor in its accomplishment stands out. Interested neighboring school systems were willing to work together on a cooperative project. The value of radio programs when used in classrooms was known; several of the school systems had previous experience. The characteristics of FM broadcasting made it technically possible to relay and rebroadcast programs without loss of fidelity. A school system could thus concentrate on the production of one or two excellent programs and share them with neighboring school systems. The advantages were obvious. All that was needed was the organizational device, and when the effort was made to find it, a workable plan evolved.

Will the School of the Air continue and expand to reach still more classrooms? We don't know. In a very real way, however, it depends upon the continued successful operation of the commercial FM broadcast stations carrying the programs. Its future in its present form is tied to the economic health of commercial FM broadcasting in New York State. From present appearances it seems that FM is a little thin, but it has plenty of energy. If the School of the Air continues its efforts to meet the real instructional needs of the classroom, there seems every reason to believe its programs will succeed in reaching an even greater number of classrooms.

But what about educational television? Radio and television are two different but related media of communication. In commercial and entertainment applications, both media are finding their place. It seems likely that there is room for both educational radio and educational television in classrooms just as there is room for records and sound motion pictures. The one does not take the place of the other.

As New York's State Department of Education gets into more active experimentation with educational television, it is not likely that the experience of the Empire State FM School of the Air will provide precise patterns for organization and procedure. But it is not likely, either, that this experience will be ignored. There has been ample evidence that schools and school systems in New York State can work together voluntarily and share their efforts with one another. Experience elsewhere has already demonstrated that the success of educational television ventures is largely dependent upon the willingness and ability of many educational groups to work together.

International Seminar

Foreign Experts Study Radio and TV

Twenty-one television and radio stations are showing their operations to 19 foreign experts from 13 countries as participants in an international seminar under the aegis of the Boston University and the State Department.

According to the School of Public Relations and Communications at Boston University the sponsoring stations and trainees are as follows:

Crosley Broadcasting System is training three experts from Latin America in Cincinnati, Dayton, and Columbus; Station WGBH, educational TV and FM outlet of the Lowell Institute Cooperative Broadcasting Council in Cambridge, is sponsor for Claudio Petraglia of Brazil and Andres Bjornsson of Iceland.

Norbert H. G. Mai, chief political news analyst for Radio Free Berlin, will train both at WAAM, Baltimore and WNBQ, Chicago.

Stations WBKB, WTTW, and WBEZ, Chicago, have begun training three Korean experts while stations WFIL and WCAU, Philadelphia, are sponsoring Paul Cammermans of Belgium and Julio Galindo-Urquiza, respectively.

In Washington, D. C. and environs, two grantees are observing station management—Abdul Hak Waleh of Afghanistan at WGAY, Silver Spring, Md., and Wolfgang Kahle at WTOP, Washington.

In the west Victor Diaz is working at station KVOF, El Paso; Nicholas Del Boca of Argentina, at KOB-TV, Albuquerque; Hector Penagos, KLZ-TV, Denver; Sunday Sam Young-Harry, WOW, Omaha; and Ronald Paiz of Guatemala, at KPRC, Houston.

In Boston, Sari Adel Aweidah of Jordan, now at station WBUR-FM will soon go to WEEI, an AM outlet.

After their internship in Boston and elsewhere the grantees will tour the United States for a month.

A Plan for Equipment Renewal

By WALTER A. WITTICH

AFTER YEARS of planning and careful budgeting for the best kinds of educational experiences, many high school departments such as home economics, commercial, and manual arts have wisely decided to renew instructional equipment on an annual basis.

The reasoning is logical. If a school is to exert its best influence the latest inventions should be made available to pupils. For this reason commercial departments lease office machines on a basis which provides new equipment each year. School shops often follow a systematic rotating budget plan which allows for up-to-the-minute wood and metal working machinery on the same basis.

These experiences with budget planning have evolved practices in which instructional equipment is classified not as capital budget items but as current instructional supplies and expense items.

This is wise and just, since current instructional costs should be allocated directly to covering costs of current instructional expense.

In an attempt to investigate whether a plan of this kind could be used in the bureau of audio-visual instruction at the University of Wisconsin, a series of conferences was called. Invited to it were manufacturers' agents, state and local audio-visual franchise holders, members of the bureau of audio-visual instruction, and the university business staff. The conferees expressed the view that it is most important to have modern instructional tools available to teachers in training.

A five-year plan was evolved for the annual current budgeting of instructional equipment costs. See chart at right.

You will note that 16mm projector, Make I, carries a list price of $419.85. During the first year of the five-year plan, the entire list cost is met through a series of 12 monthly payments of $35.00 each.

At the end of the first year, the one-year-old projector is returned to the manufacturer's agent and a new current model deposited in its place. During the second, third, fourth, and fifth years and thereafter the monthly lease payment is $8.75 per month, or $104.96 per annum. Current price changes in list price become the automatic basis for recomputing monthly charges during these years. The monthly charge is 1/12 of 25 percent of current list price. To make matters easier, billing dates are set up four times a year at three-months intervals. At the end of the second year, as at the end of the third and fourth, etc., used equipment is returned and new model equipment current for the year is deposited in its place.

Plan Applied to Projectors

An analysis of the chart will show that 16mm projectors, Make II, III, IV, and V, were handled in the same basic manner. The provisions of the contract include the following:

1. Ownership title to equipment covered by the plan rests with the University of Wisconsin. This means that if at any time the manufacturer or dealer becomes dissatisfied with the arrangement, it can be terminated, and the projection equipment currently in possession remains in the permanent possession of the University.

2. Since a given sound projector is in use over a one-year period and since it is deposited as a new projector, the one-year manufacturer's guarantee and all of its provisions apply. This eliminates the need of any budgeted amount for repairs since the projector is continually under the manufacturer's guarantee.

3. At the time of the dissatisfaction of either of the parties to the contract, the contract may be cancelled. In the history of five years of contractual relationships, two of the manufacturers' agents have made suggestions. One of these suggestions is that the machinery maintains in such good repair that it may be desirable to extend the use interval from one year to two years and proportionately lower the monthly rental payment. The other suggestion is that the annual basis is entirely satisfactory, but that they encourage the University to consider a higher monthly payment during and after the second year of the contract. These suggestions have been talked about, but the end result has been that the contract as set forth above has been continued now into its sixth year. There is every indication that the new five-year contract will be no more than a continuation of the existing one *without the provision of the first year list payment item.* This amounts to a continuing contract based on the payments of fourth year, fifth year, and so on.

It is a source of surprise and gratification to see the reactions of the staff of the University of Wisconsin as each fall brand-new projection equipment is made available to the 136 departments of the University which currently are using 92 sound motion-picture projectors. The existence of the current contract plays no small part in the general acceptance of the role of the 16mm sound film in the improvement of instructional tasks and communication techniques currently in use among 18,000 students on the University of Wisconsin campuses at Madison, at Milwaukee, and in the freshman-sophomore centers.

ANNUAL CURRENT BUDGETING OF 16MM SOUND PROJECTORS

16mm Sound Projector	List Price	Monthly Payment 1st Year	Monthly Payment 2nd Year and Thereafter	Annual Payment 2nd Year and Thereafter
Make I	$419.85	$35.00	$8.75	$104.96
Make II	449.95	37.64	9.41	112.49
Make III	448.50	37.40	9.35	112.13
Make IV	425.00	35.44	8.86	106.25
Make V	475.00	39.60	9.90	118.75

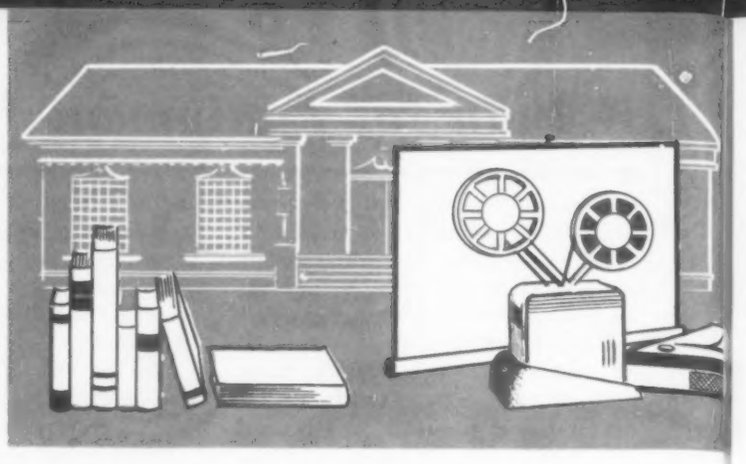
Director of audio-visual education at the University of Wisconsin, Dr. Wittich is past-president of DAVI.

DEPARTMENTS

News and Views

Materials and Equipment

Looking at New Literature



THE TEACHING AIDS section of the Ohio College Association at their annual spring meeting elected as president for the coming year, John E. Dome, director of the audio-visual service, Miami University; as vice-presidents, Ralph H. Hall, coordinator, audio-visual center, Kent State University and Earl Riggle, coordinator of audio-visual aids, Muskingum College at New Concord; and as secretary-treasurer, Mrs. Josephine Moss of Dennison University.

The organization's major goal is the improvement of audio-visual services in Ohio colleges and universities. It will continue to publish its *Newsletter* four times yearly.

Opinion Meter

The Illinois State Normal University opinion meter will soon go into use for speech training purposes. F. Lincoln D. Holmes plans to use the meter to discover which parts of his student's speeches get low audience ratings. Dr. Holmes is also recording with single-system Auricon 16mm camera sound and action pictures of his champion speakers. These pictures will be used for future training purposes.

Financial Note

If you should happen to speed through Monroe County in Michigan, and you are arrested and slapped with a big fine—why just don't let it worry you at all! You see, the county audio-visual education service to schools is financed from police fines, so you will really just be doing the "field" a big favor! This just about tops the wierd ways that audio-visual programs are supported in various parts of the country and underlines the need to work for recognition of the fact that the audio-visual program should be supported from the *regular school budget!*

New Newsletter

A-V Learning, published by the Board of Education of the City of New York, is the latest audio-visual newsletter in the field. It is addressed specifically to audio-visual coordinators and supervisors in New York City schools—but it is well worth a much wider distribution.

Ford Grant for ETV

Continued support of the work of the Radio and Television Center carried on under the direction of Harry Newburn, Ann Arbor, Mich., has been assured by a Ford Foundation grant of $6 million starting in 1957.

Projection Progress

A new type of projection lamp recently announced by Sylvania Electric Products may affect drastically the appearance of projection equipment. The new lamp, which can be burned horizontally as well as upside down, will permit production of projectors which are relatively flat and which may resemble small portable radios more than conventional projectors.

OF PEOPLE AND PLACES

KENNETH L. BOWERS, director of audio-visual education at West Chester State Teachers College (Pa), received his doctorate in communications from New York University June 6.

HOWARD MARX, vice-president and general sales manager of Ampro Corporation, has resigned to accept a position on the west coast, where he will become vice-president of a nuclear instrument company, Technical Associates, Burbank, Calif.

STANLEY B. BROWN, associate professor of education at the University of Colorado, will succeed LAURENCE F. FOSTER upon his retirement as supervisor of audio-visual education at the University of California September 1.

S. E. ALKIRE, director of audio-visual education for the Illinois department of public instruction, will leave that post late this summer to become assistant executive secretary of the Illinois High School Association. In this capacity he will assist in interscholastic activities both of a cultural and athletic nature.

Those who knew WARD BOWEN, director of the Bureau of Audio-Visual Aids for the New York State Department of Education, will regret hearing about his death in May. He was one of the true pioneers in the audio-visual field, and one of the earliest state directors in the country. He was endowed with a practical mind and did excellent work in the selection of films for the first libraries. His department was one of the main supporters and organizers of the ACSSAVO.

CHESTER SWANSON, superintendent of schools for Oklahoma City, is an ardent user of audio-visual materials whenever he has a report to make to his board of education. As an example of this, one of the facilities in the new board meeting room, which he helped plan personally, is a graphics display board on which six sliding panels permit him to use six large sets of graphic materials during a single presentation.

EDGAR LANE, supervisor of instructional materials for Dade County Schools, Fla., reports that the Committee on Instructional Materials of the Teacher Education Advisory Council for the Florida State Department of Education is making progress in its study of problems involved in developing an adequate materials program for Florida schools.

MERLE POWERS has been appointed coordinator of audio-visual instruction for the second supervisory district of Westchester County, N. Y. This is a position recently created to materialize next year. Mr. Powers will administrate the materials center in addition to his duties as coordinator for the several schools in the district.

One of the addresses delivered at the DAVI convention in Detroit has been released to the 330 members of the Educational Press Association with permission to reprint. This was the speech given by FILLMORE H. SANFORD, executive secretary of the American Psychological Association, at the DAVI banquet.

JOHN FLORY, adviser on non-theatrical films, Eastman Kodak Company, recently returned from a tour of five European countries where he was concerned with the development of 16mm film work.

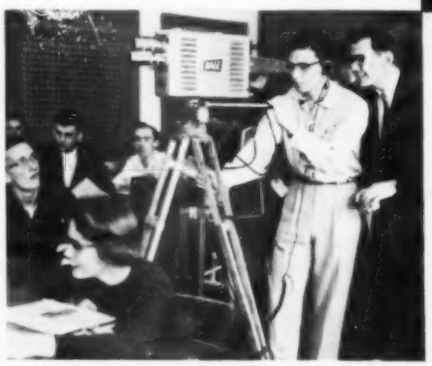
RICHARD S. MITCHELL, director of the audio-visual center at the State Teachers College, St. Cloud, Minn., will join the faculty of San Jose State Teachers College next fall.

JACK C. ELLIS, formerly research associate for the Film Council of America, is now assistant professor of film at Northwestern University's school of speech.

DAGE TV AT WORK

U. S. Educators Eye Closed-Circuit Test in a Schenectady High School

Edward Sherley, Mont Pleasant mathematics teacher, teaches two classes at once with the aid of Dage TV.



Student mans Dage TV camera, aided by Michael Ambrosino, the school's TV Co-ordinator. Student training is another aspect of Dage TV system's use in education.

Schenectady's Mont Pleasant High School is using Dage closed-circuit television in a teaching experiment which may cut a pattern for nation-wide use of this newest teaching tool.

Some advantages made possible by Dage, as seen by Principal Francis Morhous:

- One outstanding instructor can teach several separate classes at the same time, thus extending his range of effectiveness.
- Student groups in laboratory classes can get a close-up look at experiments, see more, learn more in less time.
- In the future students may stay in classrooms, view "assembly" speakers on TV screens.

Investigate the opportunities presented by Dage closed-circuit television. For a new dimension in education, get the facts. Write Dept. 106 for information.

DAGE

DAGE TELEVISION DIVISION
MICHIGAN CITY, INDIANA
A Thompson Product

IN CANADA: Distributed by Rogers Majestic Electronics, Limited, Toronto
OUTSIDE NORTH AMERICA: Write C. O. Brandes, Inc., 4900 Euclid Avenue, Cleveland, Ohio

THE VISUAL INSTRUCTION BUREAU of the University of Texas has reorganized its graphic arts department into a teaching materials department. Main concern of the department will be planning and development of resource materials in order to help teachers prepare their own materials and use them more effectively. PRESTON LOCKRIDGE will supervise the department, assisted by MARTHA MEEKS and JAMES TUCKER. The bureau is under the general direction of ERNIE TIEMANN.

FRANCIS NOEL, who is working as audio-visual specialist with the European Productivity Agency, on leave from his position as chief of the bureau of audio-visual education, California State Department of Education, reports that he is having the time of his life in a very challenging job in Europe. Among other things, Francis represented the United States at the annual conference of the International Council for Educational Films which took place in Copenhagen during the middle of May.

WITHIN THE DAVI FAMILY

Among the State Affiliates

PUBLIC RELATIONS and in-service education are areas chosen for emphasis by the Audio-Visual Directors of Ohio. This year more than 1400 school board members and superintendents attended the workshop, Spectacular. Next year plans are to have an entire county workshop for school board members, administrators, and teachers.

Lima will be the center of activity November 8 and 9. Sixteen demonstration sections will be conducted simultaneously and repeated four times with participants choosing any four which interest them most. How To Do It demonstrations for each grade will take place during the morning, and media demonstrations in the afternoon. The program is the result of efforts by AVDO and the Lima public schools.

AVDO is starting a strong campaign to push certification of audio-visual directors and teacher certification requiring competency in utilization, procurement, and operation. Action will take the form of personal talks with each member of the state board of education, sending materials supplied by DAVI to colleges and universities, and mailing the *Evaluative Criteria* to all superintendents. The goal is certification by 1958.

New officers for AVDO are George Hammersmith, Toledo public schools, president; Roy Hinch, Euclid public schools, vice-president; Marion Seitz, Lima public schools, secretary-treasurer; and Ralph Hall, Kent State University, editor. Kenneth Weber, Warren public schools, is past president.

AVID of Indiana

During its spring meeting in Indianapolis April 12-14 AVID turned over one of its sessions to audio-visual dealers and representatives who demonstrated new materials and techniques. Teachers assumed the role of pupils while the commercial representatives became teachers for what was agreed to be an interesting departure from the usual program.

In line with a new policy of holding only one meeting a year and of making that a broader one to include other than audio-visual educators, AVID is planning a joint meeting with the Indiana Association for Supervision and Curriculum Development for the spring of 1957.

Winners of the fifty-dollar scholarships reported by AVID in the March-April issue of INSTRUCTIONAL MATERIALS are David Warren David, Westview School, Richmond; Audie Melvin Swaby, Switz City Central School; and Edgar Lee Webb, Royal Center High School. These are the scholarships contributed by M. L. Stoeppelwerth, president of Indiana Visual Aids, Inc., and AVID, and awarded to teachers who include at least one course in their summer session schedule.

New officers for the Indiana affiliate are Wilford Jarboe, director, Vanderburgh County Schools, Evansville, president; Ed Carmony, director, School City of Gary, vice-president; Carolyn Guss, associate in selection, audio-visual center, Indiana University, secretary-treasurer; Galon Miller, assistant director, School City of South Bend, north central representative; M. McCabe Day, director, School City of Huntington, northeast representative; Leila Doyle, coordinator, Froebel School, Gary, northwest representative; Ward Holaday, director, Shortridge High School, Indianapolis, central representative; Vernon McKown, director, New Albany public schools, southwest representative. The past president is George McIntire, director, Michigan City public schools. Terms of office have been changed to run from spring to spring.

New York Summer Meeting

The New York State Audio-Visual Council's summer meeting in Rochester July 13 and 14 boasts a program which should attract every member in the state and tempt out-of-state educators as well. Outsiders are welcomed, according to the committee in charge.

Friday morning at 343 State Street the Eastman Kodak Company will demonstrate how they put audio-visual methods and materials to work in their training programs. The demonstration will be in the hands of Adrian L. Ter Louw, educational consultant; Norman Salmons, director of audio-visual services center; Howard Kalbfus, director of sales training; and Edward Plant, director of supervisory training.

In the afternoon the question, "Audio-Visual—In or Out of the Library?" will be aired at the Dryden Theater in the George Eastman House by two speakers—Herman Cooper, dean of teacher education, State University of New York; and Edward T. Schofield, supervisor of libraries and audio-visual education, Newark public schools.

James Card, curator of the George Eastman House, will present a cinema-seminar of Arne Suckdsdorff's prize-winning motion picture, *The Great Adventure*, at 7 o'clock Friday evening.

Scheduled for Saturday morning in the Dryden Theater is a lecture-demonstration on closed-circuit television for New York State schools by Francis E. Almstead, consultant on educational television, New York State Education Department. A filmstrip will also be shown, made up of candid photos taken during the Friday morning demonstrations at Eastman Kodak Company.

In addition there will be tours of the George Eastman House during the two days, showings of *Cavalcade of Color*, a sound and sight sequence on American life on an eight-panel screen, and a smorgasbord picnic supper in the George Eastman House grounds. A business meeting is announced for 10:30 a.m., Saturday.

Materials Center

The Westchester County Audio-Visual Council has made available to schools in the county a sizable collection of films, filmstrips, and pamphlets relating to teacher training. Materials will go free to schools which are members of the Council; non-members will be asked to pay a service charge of $1 per 400 feet of film in black and white, and $2 for color. Most of the films are 400-foot reels.

Some of these films and filmstrips are the property of the White Plains public schools, others were purchased by the County Council.

Franklin T. Mathewson, director of audio-visual education, White Plains, and his staff have donated their services as distributors. Dr. Mathewson can be reached at 279 Hamilton Ave., White Plains, N. Y.

New President

Harold Wigren, director of audio-visual education for the Houston public schools, is new president of the Texas Association of Audio-Visual Directors. He succeeds Horace C. Hartsell of Texas Technological College who has accepted a position at Michigan State University.

Dr. Wigren is also chairman of the DAVI television committee.

Three Re-elected

Officers re-elected for a second term by the Wisconsin Department of Audio-Visual Instruction are D. P. Barnard, director of audio-visual education, Stout State College, president; Aaron Mickelson, assistant director of the bureau of concerts and lectures, University of Wisconsin, treasurer; and Naomi Gauger, director of audio-visual education, Fox Point public schools, secretary.

D. K. Mereen, assistant director of audio-visual education, Milwaukee public schools, is the new vice-president who will replace Russell Mosely. Frederick A. White, assistant director of the bureau of audio-visual instruction at the University of Wisconsin, is executive secretary by action of the board of directors.

TV Work Conference

The Television Committee of the Southern States Work Conference met in Daytona Beach, Fla., June 4-8 to report progress and plan next steps in its three-year study of the use of television in public schools.

Among the topics on the agenda were the presentation of *A Manual for Workshop Procedures for Training Television Program Participants*; implications of TV for administration, curriculum revision, supervision, and teacher training; direct teaching by TV; and enrichment of the curriculum by TV. Ann Hyer of the national staff and David Stewart of the Joint Council on Educational Television lead the discussion on enrichment of the curriculum.

Travels of the National Staff

Your executive secretary together with Wanda Daniel, Altha Sullivan, L. C. Larson, Charles Schuller and Ford Lemler, represented DAVI at a Chicago meeting of a joint committee composed of representatives from the American Association of School Librarians, the Association of College Research Librarians and the Department of Audio-Visual Instruction. The committee was established to seek professional understandings common to the purposes of all three organizations. Walter Wittich is also a member, and Raymond Petrie serves as alternate.

Your staff has been examining the convention site possibilities for 1958 in Des Moines and Minneapolis. Cliff Schropp was host in Des Moines. In Minneapolis Neville Pearson, Arnold Luce, Tom Tripet, Ted Johnson, Bill Jensen, Charles Lobdell, Erwin Welke, E. Dudley Parsons, Burt Bauman, and Bob Schultz convened to discuss in more detail the problems of meeting there and to set forth the advantages.

Building Needs

Consideration of what elements make a desirable schoolroom was a topic which involved superintendents, architects, and audio-visual members at the state meeting of the Wisconsin Audio-Visual Association in Green Bay April 26 and 27.

Every community seems to face a common problem—a lack of understanding that the best classroom is the one that makes it easier for the teacher to do an effective teaching job, not a design to please the architects.

Supt. Fred H. Wandrey of the Green Bay public schools released his teachers to hear Harvey Frye of Indiana, and Floyde Brooker of DAVI during the afternoon session.

Similar Theme in Iowa

Earlier that week in Iowa City some 150 city and county superintendents participated in a spirited meeting where educators, architects, and school administrators dug into this same problem of how to build the classroom that will be an effective tool of instruction.

This was the Iowa State Conference on School Planning for Use of Instructional Materials sponsored by the State Department of Public Instruction in cooperation with the State University of Iowa, Iowa State College, Iowa State Teachers College, the Audio-Visual Education Association of Iowa, and the Iowa Association of School Boards. NEA and DAVI played a supporting role. *(Continued on the next page)*

Chicago in July

NAVA, EFLA, Six Other Conventions

NAVA will put on the big show in Chicago's Hotel Sherman July 19-25 with EFLA, ACSSAVO and five other organizations taking advantage of the AV congregation to call meetings of their own.

DAVI's board of directors will meet Saturday July 21, from 1 p.m. and all day Sunday with President L. C. Larson presiding.

Other meetings are the Religious Audio-Visual Conference, July 22; AV Conference of Medical and Allied Sciences, July 23; Agricultural Audio-Visual Workshop, July 23-24; AV Workshop for Industrial Training Directors, July 24; Industrial Audio-Visual Association, July 24.

NAVA's trade show opens Saturday at noon and closes Wednesday at 1 p.m. *NAVA News* reports 147 exhibitors this year, among which 14 are showing their wares for the first time. INSTRUCTIONAL MATERIALS will have their equipment and materials reporters on hand searching out products that are new and different (see page 122 for appraisal of spring exhibits).

EFLA's 13th annual conference gets under way Friday morning with Clyde Parker, AASA vice-president, giving the keynote address. Section meetings will run all day Friday culminating in a "make-it-yourself side show" Saturday p.m. Also scheduled for Saturday are sessions on transmission of films and other AV materials by closed circuit TV; methods and standards of film inspection; and preparation of museum exhibit loan units for classroom use.

DAVI President L. C. Larson will lead a general session on television materials for school and adult groups, and Adrian Ter Louw of Eastman Kodak will demonstrate light control.

Section meetings Friday will treat topics such as the use of religious films in public libraries, the role of films in health education, using provocative films to start discussion, and techniques of communicating film information.

G. E. Watson, state superintendent of public instruction for Wisconsin, will be luncheon speaker Monday noon during the two-day ACSSAVO meeting called by President Russell Mosely for July 22-24.

Main speakers were E. T. Peterson, dean of the college of education, Iowa State University; Lyle Ashby, assistant executive secretary for educational services, NEA; Gates Beckwith, Eggers and Higgins (architects) New York City; Zephyrin A. Marsh, School Facilities Council; Floyde Brooker, DAVI; Ray Denno, audio-visual director, San Diego County; and Adrian L. Ter Louw, educational consultant for Eastman Kodak. Waldemar Gjerde, Clifton Schropp, Donald Scott, Paul Imbrock, Edward Lorenz, Robert Paulson, and H. L. Kooser also made contributions. Lee Cochran, Bruce Mahan and John Hedges were the organizers and troubleshooters.

Boston Meeting

DAVI also participated in the Regional Conference on Instruction held in Boston April 18-21 and sponsored by the NEA in cooperation with state and local educational groups. Ray Wyman of the University of Massachusetts, Amherst, arranged and served as chairman for a top program Friday morning entitled, "Easier Ways of Teaching Difficult Concepts Through Audio-Visual Aids."

Martha Kelly of Pawtucket demonstrated how to use the flannel board to develop reading readiness; Elinor Johnson of Newton showed how to use slides to motivate nature hikes; John Cronin of Westfield, Conn., demonstrated the overhead projector in driver education; and Nancy Morrison of Amherst demonstrated how models and the magnetic board can help fourth graders understand fractions.

Russell Meinhold of Rhode Island; Max Barrows, Vermont; Joseph Murphy, Connecticut; Austin Olney, New Hampshire; Clarence Bergeson, Maine; and Kelsey B. Sweatt of Massachusetts explained the audio-visual services of their respective states and indicated sources of materials.

Films in Civil Defense

On May 2 representatives from DAVI met in Battle Creek, Mich., with officials of the Federal Civil Defense Administration to discuss the film distribution problems of the agency. DAVI members included L. C. Larson, Ford Lemler, Elizabeth Golterman, Henry Durr, Seerley Reid, Floyde Brooker, and Charles Schuller.

The Civil Defense Administration's biggest difficulties are securing maximum distribution of civil defense films on a minimal budget and enlisting cooperation from the public at a time when interest in civil defense tends to lag. One of the results of the conference will be recommendations covering distribution of films with suggestions as to the kinds that might be used in the schools.

Okoboji Conference

In recognition of the contribution made by the 1955 Okoboji conference, the DAVI Board of Directors voted in Detroit to accept the State University of Iowa's invitation to co-sponsor the 1956 conference. Dates for this year's meeting are August 19 - 22.

President L. C. Larson has appointed Robert deKieffer, chairman, Lee Campion, Don Ely, and Richard Mitchell as a committee to assist Lee Cochran with overall plans.

Because facilities at the Okoboji Lakeside Laboratory are limited to approximately 50 persons the conference remains invitational. To provide continuity, approximately 50 percent of the invitations were extended to persons who attended last year. The "holdovers" were determined by a vote of the Executive Committee.

The remaining 50 percent were chosen by the Executive Committee from nominations submitted by presidents of affiliated organizations. Selections were made in terms of encouraging professional development of younger leaders in the field as well as providing balanced representation of geographical areas and educational levels.

The Planning Committee will welcome your suggestions for the agenda. A report of the conference will appear in INSTRUCTIONAL MATERIALS next fall.

Canadian Speaker

A. J. Foy Cross, director of placement services, New York University, represented DAVI at the semi-annual conference of the Society of Motion Picture and Television Engineers in New York City April 30 where Albert W. Trueman, Canadian educator and chairman of the National Film Board of Canada, was on the program.

Dr. Trueman, a luncheon speaker, said the documentary film if honestly and artistically presented can be an important instrument for maintaining the stability of democracy and creating understanding among farflung peoples.

"If you want your people to understand democracy and be democratic," Dr. Trueman said, "you must not be content to talk and write about it. You must show them democracy in action."

Extending his remarks to the feature-length film, the Canadian said that the recent Academy Award winner, *Marty*, has increased the "measure of sympathy, kindness, and understanding in the world." It represents people authentically and the United States authentically, he said, and thus broadens the knowledge and experience of those who see it.

Rural Conference

Counting heavily on cooperation from the field, the national staff recently offered DAVI's assistance to the NEA Department of Rural Education in planning the Eleventh National Conference of County and Rural Superintendents scheduled for Atlanta, Ga., October 14-17.

The Department of Rural Education agrees that DAVI will be able to make a major contribution to the theme of the conference, "Strengthening Organization and Services of County and Intermediate School Administrative Units." They are especially interested in the research study, report, and visual presentation which have been worked out by the DAVI Committee on County and Cooperative AV Programs. It has been further suggested that DAVI and the Department of Rural Education work jointly on a brochure for county superintendents on how to set up an audio-visual program.

Governmental Reports

DAVI was represented May 18 at an informal meeting of the Governmental Interdepartmental Committee on Visual and Auditory Materials for Distribution Abroad and representatives of the National Audio-Visual Association.

Topics discussed were cataloging, copyright and reference services, by the Library of Congress; government overseas motion picture programs, and attestation and assistants in currency exchange, by the U. S. Information Agency; utilization of American business and technical motion pictures, by the International Cooperation Administration; and development of overseas markets for visual and auditory materials and allied equipment, by the Department of Commerce.

Presidents Meet

President L. C. Larson represented DAVI in Washington May 14 and 15 at the annual meeting of NEA's 30 department presidents. On the agenda was the question of NEA membership dues. Should they be increased? If so, what will be the likely effect on the membership in the departments? The meeting considered also how NEA can do a better job of communications with its membership, and how relationships and services can be improved.

GLOBE STORY

THESE PICTURES show how a sixth-grade teacher, Maurice Edmonds, of the Erin Elementary School in East Detroit, aroused the interest of his pupils who considered geography dull and meaningless.

Pictured first is an assortment of materials for the enterprise—plastic balloon, strips of newsprint approximately one inch wide, red top wheat paste, spackling putty, sand paper, marking pen, Artista color paint, paper towling, and paint brush. (A beach ball can be substituted for the balloon).

In the second picture a pupil blows up the balloon with apparent enjoyment. When she finishes, it will be 16 inches in diameter. She is careful to keep it slightly smaller than the holder into which the finished product will fit.

Classmates begin to cover the balloon with strips of newsprint dipped in thin wheat paste solution. This is an exacting job requiring cooperation and careful attention. Strips are overlapped slightly for strength, and successive layers added with drying time between each application.

Now comes the task of applying the spackling putty which has been mixed to a consistency of thick cream. After the first coat is dry a second is added to give the globe rigidity, then a thinner coat is applied with a brush to assure a smooth surface. This is polished until smooth with sandpaper.

In the picture at the lower right pupils work at the most absorbing step in the process—marking meridians and parallels.

A white strip of strong paper (cloth can be used) was placed around the globe at its greatest diameter, then removed and divided into 24 equal parts. This provided the basis for a meridian every 15 degrees. The strip was put back on the globe and marked with soft pencil on each of its 24 divisions. Small paper circles pasted temporarily at each pole with each circle divided into 24 equal portions gave the points necessary to draw the longitudinal lines. Once the lines had been drawn the paper circles were removed and the circle drawn on the globe itself.

The same white strip was placed on the prime meridian, and 36 equal divisions marked off. These provided guides for drawing the parallels. Soft wire was used as a guide for ruling the lines.

In the picture children trace continents and other geographical details on the globe from outlined patterns prepared to scale.

Sprayed with plastic finish and painted, the globe is slipped into its holder. Pupils survey their handiwork with proud smiles. The teacher reports that their enthusiasm carried over into other studies.

Materials and Equipment

THIS SPRING I tried to be very observant at both the AASA convention in Atlantic City and the DAVI convention in Detroit. I looked among the exhibits for things that were new, but as I walked up one aisle and down another I was impressed by their lack. It's always possible that I overlooked a piece of equipment here and there, but I doubt that I missed much. As I looked and talked, here are some of the things that I did see and hear about.

Do you remember when SVE first brought out their filmstrip and slide projectors which had a large film can attached to rewind the filmstrip? The only problem then was that the can was twice the size of the one in which the filmstrip was packed and it was necessary to handle the filmstrip to reduce it to fit into its original container. SVE's new projector solves this problem. The filmstrip is taken from its can and the can is inserted in the machine. As the filmstrip is shown, it winds itself into its own can, rewound and ready for the next showing. All that remains to be done is to remove the can and replace the lid.

Functional, if Not New

This same projector contains a remote control feature which allows the operator to face his audience and advance from frame to frame as he desires. This feature is not new but in this projector it seems to work without jamming. Despite the fact that I returned to the SVE booth on numerous occasions to play with the push button in an effort to jam the mechanism, it continued to function properly. Personally, I would still like to see a contrivance that would reverse the filmstrip by remote control, because I believe that some of the value of a filmstrip depends on permitting the operator to return to a previous frame or frames. However, I have been told that this would be too expensive. This may be, but I still believe it to be a desirable feature.

Viewlex expects its new items to be in the field soon. Their Project-O-Matic Projector is to be completely powered. They are also to release a new 500 W and a new 1000 W filmstrip and slide projector. Both are being supplied to the armed forces at the present time and were expected to be available for our use by late May. From what I was told at Viewlex, their 1000 W unit will supply more light on the screen than any projector on the market today.

Mr. Hamilton Experiments

As I happened by, Mr. Hamilton of the Keystone View Company was "just experimenting" with a device that would allow their regular overhead projector to project 3½ x 4-inch filmstrips. Some of their slide material had been made into filmstrips of this size. What do you think? Would you be interested in their slide material in this form or in its present form?

Those of you who have seen the TSI Projector with the built-in rear projection screen have your own idea as to the adequacy of the screen size. I have always contended that it was too small for classroom use and I was glad to learn at the Detroit convention that TSI plans to come out shortly with a screen that will be a little larger than a 17-inch TV screen. I hope that they will find a way of making it even larger.

Some of you may have seen the new RCA tape recorder at either of the conventions. I was interested in seeing and hearing it, but I was more interested in a statement to the effect that RCA is planning to put this same tape mechanism in a roll-type cabinet. This cabinet will contain a good speaker and will move easily on four-inch wheels. I believe that there is a need for a good, popularly priced console model tape recorder that can be wheeled from classroom to classroom. I hope that this is an answer.

Web-Cor has been smart enough to capitalize on TV. The microphone which is supplied with their Educator Tape Recorder can be used either as a desk microphone or can be suspended around the neck, leaving both hands free. This idea definitely has appeal.

I was sorry that I was not able to catch up with the Ampex stereophonic demonstrations at Detroit. This was something that I did want to hear.

. . .

Quite often, a radio or TV commentator is introduced with the statement to the effect that his remarks do not necessarily represent those of the station carrying the program. My remarks above are my own and do not necessarily represent the opinions of INSTRUCTIONAL MATERIALS.

. . .

I have asked a number of people to write to me, letting me know what to expect of AV equipment in the future so far as their company is concerned. When these people have done their homework, I think that you will be interested in a collation of their replies.—WILLIAM KING

EFLA SERVICES

In the first issue of INSTRUCTIONAL MATERIALS, this section identified regular services in the AV materials field. Unfortunately the Educational Film Library Association, 345 E. 46th St., New York, N. Y., was missing from the list. Their regular services are:

EFLA Evaluation Cards—on approximately 3000 titles. Cards on new titles are issued in groups of 40 once a month to members during the school year.

EFLA *Bulletin*—monthly. Lists new films, includes articles and reviews of both films and publications in the AV field.

The Film Review Digest—monthly. Contains reviews from a variety of sources for about 15 films each month.

Transparencies for Sale

Additional copies of the transparency center spread of the March-April issue of INSTRUCTIONAL MATERIALS are available at $1 per sheet of 12 charts from DAVI. The editorial staff welcomes your comments and stories on the usefulness of this kind of material.

A Proposal by Ralph H. Hall

Laboratory Testing for AV Equipment

Why can't we develop a program for laboratory testing of audio-visual equipment? Educators would welcome it and instructional programs would benefit. What equipment to select within budgetary limits is a vital problem facing school administrators, teachers, and audio-visual coordinators. A service to alleviate this problem will also help to eliminate frustration and inactivity in the schools.

Anyone who has had the responsibility for selecting equipment will admit that accepting the lowest price does not necessarily mean money saved. Knowledge gained through experimentation is necessary to make good selections. Few schools have the required time or funds to carry on such experimentation.

In fact, few colleges or universities are set up to test equipment fully for quality of performance. Usually no more is done than to compare two or more machines for operation and ease of handling.

A more systematic study of operation and performance is needed for all audio-visual equipment.

This should be a project undertaken by the Department of Audio-Visual Instruction of NEA. Actual research would not necessarily be done by the Department, but DAVI would be responsible for the project and would publish the results.

How could such a project be accomplished? It would probably be patterned after that of Consumers' Union and a report such as *Consumer Report* would be forthcoming. This undertaking would require the cooperation of the companies producing equipment for school use and of one or two large universities. Testing of this type would most likely be undertaken in a university with a college or school of engineering. Thus, personnel costs would be held to a minimum. The companies would either be asked to pay for the testing service or to contribute test equipment for the service.

The question will arise as to what type testing is needed. As an example, let us take filmstrip-slide projectors. How much light is obtained on a given screen at a given distance by a given wattage bulb? How much aberration is ascertained? Is the light evenly distributed on the screen? What temperature is maintained? How adequate is the cooling system? How much damage is there to the material? What are the operation and maintenance problems, weight, and portability?

Motion picture projectors would be similarly tested. General characteristics, such as illumination, temperature on material, single frame projection, aberration, bulb life, cooling system, weight, maintenance, portability, and ease of operation would be tested. The sound system would be checked in relation to manufacturer's specifications and in comparison to other machines. Wattage ratings, frequency response, and distortion are other variables that should be tested.

All devices for school audio-visual programs should be tested against manufacturer's specifications and the demands placed upon them by schools. Improvement in equipment would necessarily result. More important, with a realistic guide for intelligent selection, the purchaser is likely to gain optimum use.

GRADUATE AWARDS

Wayne University has announced graduate study awards for persons working toward masters' and doctors' degrees with specialization in audio-visual education. Stipends (plus tuition in both cases) begin at $1500 for graduate assistants and $2018 for graduate fellowships. Awards will be paid beginning September 1956.

Special consideration will be given applicants with production experience and with elementary or secondary teaching experience. Winners will work as members of the staff of the Audio-Visuals Materials Consultation Bureau, a department of the College of Education. For further information and for application forms, write to J. J. McPherson, Wayne University, Detroit 1, Mich.

No more pulling screen fabric off the roller! The new Radiant Automatic Safety Roller Lock prevents fabric from being lowered beyond the full picture size. Assures even hanging and cuts down costly fabric repairs. EDUCATOR Wall models are specially designed for the constant handling required in classroom use.

Model ECED Wall Ceiling Screen

The simplest, most efficient large-audience screen of its type and size. Model ECED can be hung conveniently from either wall or ceiling by strong, dual purpose brackets.

Highly reflective, fine-grain glass-beaded surface provides sharp, bright projection quality—ideal for slides, filmstrips, movies. Available in eight sizes: 6′ x 8′ to 12′ x 12′.

WRITE FOR ILLUSTRATED CIRCULAR giving specifications, prices on the complete line of Radiant Projection Screens for all purposes.

RADIANT

The World's Most Popular Screens

RADIANT MANUFACTURING CORP.

1256 So. Talman • Chicago 8, Illinois

LOOKING AT *New Literature*

VIKTOR LOWENFELD'S latest book, *Your Child and His Art*, is now advertised at a new price of $4.95 from the MacMillan Company.

Although sub-titled, "Guide for Parents," this book is certainly of interest to classroom teachers, especially those concerned with visual education. (See page 108 for article on art and audio-visual education.)

Dr. Lowenfeld gives concrete answers to such questions as, What is the effect on children of coloring books, cutouts, and patterns? Should a child's art work be hung on walls? What should you do when a child says, "I can't draw?" Should you correct wrong proportions? Should you conduct art contests?

The author is not concerned with the gifted child but the one who draws to express himself, and he gives many insights into what the tiniest scribble may mean. For instance, why does a child reverse his objects, or constantly draw the same thing? What does frequent distortion mean?

Your Child and His Art deals with children from 2 to 14, is arranged according to age levels, and has 79 picture illustrations.

* * * * * * *

Audio-Visual Aids in Language Teaching, by Ruth Hirsch. Institute of Languages and Linguistics, School of Foreign Service, Georgetown University, 1719 Massachusetts Ave., N.W., Washington 6, D. C. 1954. 89 p. $1.

The monograph purposes to "discuss the role of audio-visual aids in foreign language teaching and to evaluate them in the light of present-day teaching techniques." The manual deals with recordings, wall pictures, slides, filmstrips, motion pictures and certain basic approaches to foreign language instruction. Concrete appraisals of available films and filmstrips are given in the bibliography of materials.

* * * * * * *

The A-V Bibliography, by F. Dean McClusky. Wm. C. Brown Co., Dubuque, Iowa. 1956. 232 p. $3.75.

This is a revised edition of a publication that contains titles and other pertinent information regarding printed materials on audio-visual education. Revision has increased its usefulness as a finding list. Articles on audio-visual materials are classified under appropriate headings. Reviewed in *Educational Screen* 35: 106-07; March 1956.

* * * * * * *

The Library in High School Teaching, by Martin Rossoff. H. W. Wilson Co., 950 University Avenue, New York 52. 1955. 124 p. $2.

While this handbook on school library practices is designed primarily for the use of school librarians at the secondary level, Chapter 7, "Materials of Enrichment," has a pertinent section on the role of the library in the provision of non-book materials for the curriculum. Besides describing complete audio-visual programs in some school libraries, the author points to types of minimum service which can be rendered by every school librarian.

* * * * * * *

"Audio-Visual Materials for Teacher Education in the Social Studies," by Alice M. Eikenberry. *Social Education* 20: 117-19; March 1956.

This is a year-end report of a subcommittee of the National Council for the Social Studies committee on audio-visual materials which has been investigating "audio-visual materials for teacher education in the social studies." Besides reporting observable trends such as the use of closed circuit television and production of materials by educational institutions, the committee lists films and filmstrips appraised as valuable for training teachers on elementary and secondary levels.

* * * * * * *

"Educational Effects of Mass Media of Communication," by Marshall McLuhan. *Teachers College Record* 57: 400-403; March 1956.

"If education has now become the basic investment and activity of the electronic age, then the classroom educator can recover his role only by enlarging it beyond anything it ever was in any previous culture."

With this statement in mind the author develops some fundamental concepts of the role of the teacher in an age with so many varied and new instruments of instruction that education today is "totalitarian because there is no corner of the globe or of inner experience which we are not eager to subject to scrutiny and processing."

* * * * * * *

"Curriculum Content — Promising Practices." Entire issue of *Educational Leadership* 14: 336-96; March 1956.

For the audio-visual director who wishes to keep abreast of the changing curriculum, this is required reading. Some of the featured articles are: "Curriculum Content—and Change," by Robert R. Leeper; "A View of Curriculum Content," by Alice Miel; and "The Unseen Curriculum—How It Affects Children," by Pickens E. Harris.

* * * * * * *

"Field Trips and the Development of Intellectual Skills," by Earl S. Johnson. *Social Education* 20: 120-22; 127; March 1956.

In reviewing the values of the field trip as a teaching method, Dr. Johnson says it "permits students to become genuinely interested in their own education and promises much by way of their developing respect for their own work." Dr. Johnson compares the field trip with other devices used by teachers who differentiate between "acquaintance with" and "knowledge about." The author is professor of the social sciences at the

University of Chicago. The article stems from a paper read by him at the annual meeting of the National Council for the Social Studies in New York, November, 1955.

* * * * * * *

"How Good Are You At Communication," by William D. Boutwell. *National Parent-Teacher* 50: 16-19; March 1956.

Mr. Boutwell poses the question: "Can you regain some measure of mastery over the communication giants reaching out for the minds of your children?" He then presents some interesting pointers for parents (and teachers, too) in achieving this goal. Among them are these challenging ideas:

"Learn from your children. They will venture more widely than you. Keep in contact with their minds by sharing their experiences."

"Regard your purchases of books, records, magazines and newspapers as the most important investments you can make for your children—and yourself."

Aimed primarily for the reading of parents, this article should be of interest to all teachers of youth.

* * * * * * *

"Your School Can Have a Museum," by Louise Condit. *The Instructor* 65: 27-28; January 1956. Also reprinted in *Education Digest* 21: 48-49; March 1956.

Apropos of the title of her article, Louise Condit, supervisor of the Junior Museum of the Metropolitan Museum of Art in New York City, asks the question, "Why not?" Precise and definite plans are described for implementing the idea of a museum in schools, libraries, and other community agencies. The ideas are practical, simple, and easily followed.

* * * * * * *

"The School Library: A Materials Center." *American Library Association Bulletin* 50: 81-82; February 1956.

This "tentative statement accepted by the American Association of School Librarians at the ALA Philadelphia Conference for further study and action" will be of interest to all librarians and audio-visual personnel interested in the problems of instructional materials. Besides the statement of philosophy underlying the librarians' concern with these materials, there are amplifying articles in the same issue by a teacher, a principal, a library supervisor, and a school librarian.

Their titles are: "A Teacher and the School Library," by Alice Sterner, chairman of the English department, Barringer High School, Newark, N. J. ; "Principal and School Librarian Discuss Some of the Philosophy and Practices Underlying Its Operation," by D. I. Godfree, librarian, and Donald W. Lentz, principal, Junior High School, Port Washington, N. Y.; "Supervisor Sees Advantages; Points Up Essentials for Success," by E. Ben Evans, director, Kern County Union High School District, Bakersfield, Calif.; and "School Librarian Makes Practical Suggestions," by E. Kathryne Miller, librarian, Hickory (N. C.) Junior High School.

* * * * * * *

A Bibliography of Bibliographies of Instructional Aids to Learning, by Robert D. Marshall. Curriculum Bulletin, School of Education, University of Oregon, Eugene. 42 p. 65 cents.

The stated purpose of this compilation is to assemble and classify the many lists of free and inexpensive teaching aids available from a variety of sources. "Inexpensive" in this publication is interpreted to mean anything costing less than one dollar. Robert Marshall, social science librarian at the University of Oregon Library, is the compiler of this list representing a revision of an earlier work by Elizabeth Findley. Besides general bibliographies, special subjects covered include: arts, aviation, business, education, language, geography, guidance, health, home economics, journalism, music, safety, science, social studies, and others.

* * * * * * *

As You See It, by Catherine E. Steltz. Bureau of Publications, Teachers College, Columbia University. New York 27. 1956. Manual of 25 pages, plus 24 plates. $2.95.

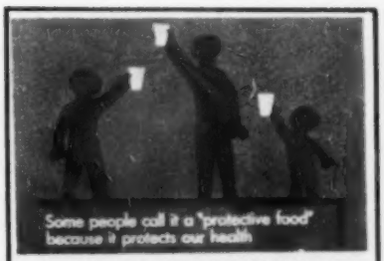
The sub-title reads, "Twenty-four pictures to stimulate group discussion of social and moral problems with suggestions for their use." The accompanying manual explains the purpose of the pictures, and gives examples of use and selected references. It is "designed specifically for use in high schools, colleges, youth groups and adult discussion groups to give teachers (and others) visual materials to stimulate discussion of human relations problems."

Familiar topics in family life, community mores, and adolescent conflicts and values are included. Alcoholism, cheating, divorce and separation, discrimination (racial, religious), drug addiction and quarreling are specific examples of pictures for use in group guided discussion.

* * * * * * *

"Experimental Evaluation of a Program for the Improvement of Listening," by Edward Pratt. *Elementary School Journal* 56: 315-20; March 1956.

The ability to listen properly and understandingly, closely related to most phases of audio-visual education as it is, constitutes the scope of this article devoted to the systematic improvement of listening. "The problem of this study was to evaluate experi-



"MILK AND GOOD HEALTH"

New filmstrip in color

35mm., 58 frames, $5

The John Henry & Mary Louisa Dunn

BRYANT FOUNDATION

737 North Edgemont Street

Los Angeles 29, California

mentally the effects of a program designed to develop certain specific skills in the listening process." Conducted among sixth grade children in the schools of Iowa, the research developed conclusions of interest to all teachers. Briefly, they can be summarized as follows: (1) Teaching listening ability through instruction concerned with the skills involved in the listening process can be effective. (2) The effectiveness of instruction in listening was found to be independent of varying levels of intelligence. (3) There is some indication that instruction is more effective with certain listening skills. (4) The correlation between listening ability and reading ability was found to be positive. (5) The correlation between listening ability and intelligence was found to be positive.

* * * * * * *

"Research in the Use and Purposes of Instructional Materials," by Catherine M. Broderick. *Educational Leadership* 13: 425-29; April 1956.

Here a director of audio-visual education and social studies from Fort Wayne, Ind., examines current research in utilization and purposes of instructional materials. Prefacing some suggestions for needed research is the quoted statement of Stephen M. Corey that "relatively few decisions about instructional materials or methods are based upon scientific evidence." The author calls for action research, saying: "A school staff which works sensitively with its students, thinking through some ways of expanding and deepening experience through materials, modifying what it does in the light of observation and evaluation, is carrying on action research."

* * * * * * *

Studying Your Community, by Ronald L. Warren. Russell Sage Foundation, 505 Park Avenue, New York 22. 1955. 385 p. $3.

This book provides a "thoughtful and well-organized research guide by which such an objective (social change) can be fully realized. It is a goal that can be hoped for, especially by educators who believe in community diagnosis as a means of improving public education for its children and the citizens of the community who are served by the schools." Reviewed in *Educational Leadership* p. 13: 455-57; April 1956.

SUMMERTIME

FOR **FILM LIBRARIES** IS

RECONDITIONING TIME

FOR PRINTS

Summer is with us . . . and your prints are out of circulation for a while. This is the ideal time to have them restored to good condition through Peerless servicing:

INSPECTION AND CLEANING...

SCRATCHES REMOVED...

DEFECTIVE SPLICES REMADE...

PERFORATIONS REPAIRED...

CURL OR BRITTLENESS CORRECTED...

SHRUNKEN ORIGINALS STRETCHED...

Then, cleaned up and rejuvenated, your prints will be ready for hard use in the fall.

Send for brochure

PEERLESS

FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 36, N. Y.

959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Photo Credits

Page 100, 101 Charts, Courtesy of Penn State University

102 Courtesy Dage TV, Photographs by Martin E. Janis & Co., Chicago

104, 105 Courtesy Office of Lee Campion
Close-up of "Storyteller" by Paul Adams

106, 107 Photographs by author

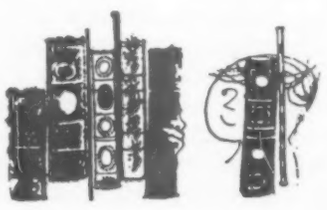
108 Courtesy Omaha (Nebr.) public schools

109 Top, Courtesy Chicago public schools
Bottom, Courtesy Arlington County (Md.) public schools

110 Top, Courtesy Eau Claire (Wis.) public schools
Bottom, Courtesy Duluth (Minn.) public schools

113 Courtesy Empire State FM School of the Air

121 Courtesy audio-visual department, East Detroit public schools, Photographs by Robert Havira, see page 103



editorial

FLOYDE E. BROOKER

Conference Report...

GAUGE OF EDUCATIONAL THINKING

THE WHITE HOUSE CONFERENCE on Education was significant. How significant is still a moot question, but there is no doubt that the reports coming out of it offer a rare opportunity to gauge the thinking about education in America.

Here for the first time was mobilized on a national scale the opinion of the people on school problems. The Conference Committee's report to the president was the work of first-class minds—business executives, publishers, the head of CBS, farm and labor leaders, educators.

Their statements were made public only after time for deliberating the problems before them and digesting the recommendations from the states and territories.

Yet it is obvious, to audio-visualists at least, that neither the conferees nor the Committee had any notion of what audio-visual education means. Equating visual aids with swimming pools in the earlier report was a clear indication.

Now comes the full report of the Committee calling on the schools to do more than they have ever been asked to do before.

The plain fact is, says the report, that the schools have become the instrument for keeping the nation "the fabled land of opportunity it started out to be . . . . The schools stand as the chief expression of the American tradition of fair play for everyone, and a fresh start for each generation."

"It is no longer thought proper," the report states, "to restrict educational programs to the skills of the mind, even though those skills remain of fundamental importance . . . . The order given by the American people is grand in its simplicity; in addition to intellectual achievement, foster morality, happiness, and useful ability. The talent of each child is to be sought out and developed to the fullest. Each weakness is to be studied and, so far as possible, corrected."

The Committee declares its belief that after several decades of experimentation these broad goals still hold and calls the attempt to meet them probably one of the wisest decisions ever made by the American people.

"In the judgment of this Committee," the report says, "the people will probably continue to insist that all needs of all children be met, one way or another. The attempt to provide schools capable of playing their full part in making that ideal a reality may well prove to be one of the wisest decisions ever made by the American people."

The Committee admits that while good schools are expensive, they are not nearly so expensive in the long run as poor ones.

These sentiments are not new to educators. Their importance lies in the increased tasks they imply for the classroom teacher. Now she must provide guidance to the whole personality of the child; foster intellectual growth, growth of the body, and desirable attitudes in all phases of life. This is indeed a heavy burden.

We in audio-visual education are as aware as anyone of the tasks that confront the teacher and certainly the tools necessary to carry them out. This is what we've been hammering for years, but apparently not with sufficient force. Otherwise how do we explain why the White House Committee failed to jump the gap between the increased burdens of instruction and new ways of teaching? How can any logical mind expect teachers to accept the challenge implied by the Committee report and at the same time tolerate a view of building needs that classifies audio-visual aids as "desirable but not mandatory."

The answer may lie in the kind of blindness that accepts the electronic brain in industry as a sign of progress, but regards the projector in the classroom as trivia; the kind that believes the automobile and its parking space are a happy development in transportation but does not understand the importance of educational television for communication.

Or is the answer a simple one, and closer to home: the teacher who dreads to upset the superintendent by asking for equipment? Administrators who use economy as an excuse for clinging to old ways? Equipment manufacturers still asleep to the potentialities of mass advertising for their products too?

Or does the fault lie in our whole system of public school administration which often engenders favoritism and bickering and fails somehow to put first things first when it comes to looking after the needs of the schoolroom?

CINEMA CONGRESS

Robert Wagner, associate professor, department of photography, Ohio State University, represented the United States at the Cannes Film Festival and Third International Congress of Schools of Cinema and TV.

With Nicholas Lebidev, director, State Cinema School, Moscow, he was elected as consulting delegate by the Congress which organized formally this year for the purpose of exchanging information on curricula, publications, student films, and possibly, student and teacher exchange among member nations.

Delegates from the United States, France, Italy, Spain, West Germany, Hungary, Russia and Poland chose as president and executive secretary Marcel l'Herbier and Remy Tesseneau, both of the Paris Institute of Higher Studies in Cinema. Vice presidents are Giuseppe Sala, director, Centro Sperimental (State Film School) Rome; and Stanilas Wohl, State Film School, Poland.

The Congress will meet next in September 1956 in conjunction with the Venice Film Vestival.

SUMMER SEMINARS

Local preparation was stressed at a June seminar for AV leaders in government, industry, and education conducted at the Flint Hill private school in the Washington, D. C. area.

Sponsoring firms were Ozalid, Dage Television, Florez Inc. of Detroit, and the Davidson Corporation and Vu-Graph Sales Company both of Washington, D. C.

Floyde E. Brooker, DAVI, and G. Florez spoke at the opening sessions. Demonstrations of simplified techniques included operation of a composing machine which eliminates pasteup in layouts by using a direct photographic process, and preparation of a segment of a motion picture in which filming was directed by a tape recording previously tested to insure exact timing. Some of the sessions were picked up and relayed to adjoining rooms by a closed-circuit TV demonstration.

• • •

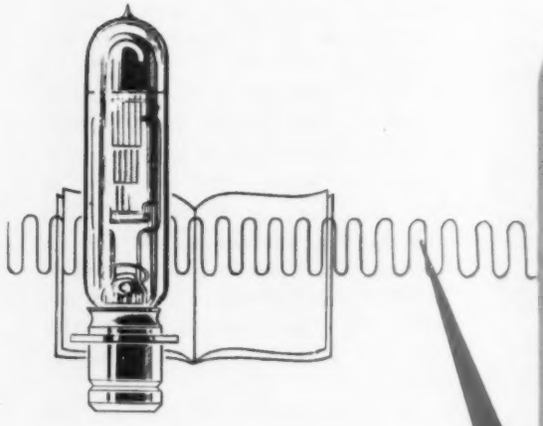
Local production will again be emphasized when school administrators, public relations personnel, audio-visual directors, and teachers meet at Wayne University August 6-17 for a two-week summer workshop.

Called "Interpreting Your School Program Through School-Made Audio-Visual Materials," the workshop offers participants actual production experience with a chosen media; "how to do it" presentations with a staff of experts; an exhibit of school-made materials for school-community relations; and field trips to local organizations engaged in production of AV materials.

Qualified persons can claim two hours of graduate course credit. For details, write J. J McPherson, Wayne University.

Advertisers' Index

Bryant Foundation 125
Dage Television 117
Eastman Kodak Co. ..... Cover 4
The MacMillan Co. 97
Peerless Film Processing Corporation 126
Radiant Mfg. Corporation 123
W. M. Welch Mfg. Co. 99



Subscribe now,

TO KEEP YOUR COPIES COMING.

☐ I hereby apply for membership in the National Education Association. Dues (Regular $5, Special $10, Life $150).

☐ I hereby apply for a combination membership in the Department of Audio-Visual Instruction, NEA, and enclose $8 as membership dues for a year starting with this month, of which $3 is for a year's subscription to **Audio-Visual Communication Review** (four issues) and $2 is for a year's subscription to **Instructional Materials** (nine issues). $8

☐ Enter my name for a year's subscription (monthly except July, August, and September) to **Instructional Materials**. $4

☐ I hereby apply for membership in the Department of Audio-Visual Instruction, NEA, and enclose $5 as annual dues for the year starting this month, $2 of which is for 1 year's subscription to **Instructional Materials** (nine issues). $5

( ) Check enclosed ( ) Bill me

PLEASE PRINT

Name_____ Date_____

Address_____

Position held_____

MAKE ALL CHECKS PAYABLE TO, AND MAIL TO

Department of Audio-Visual Instruction of the National Education Association

1201 16th Street, N. W., Washington 6, D. C.

HELP BUILD THE NEW NEA CENTER IN WHICH YOUR AUDIO-VISUAL HEADQUARTERS ARE HOUSED.

a worthy professional resolve---

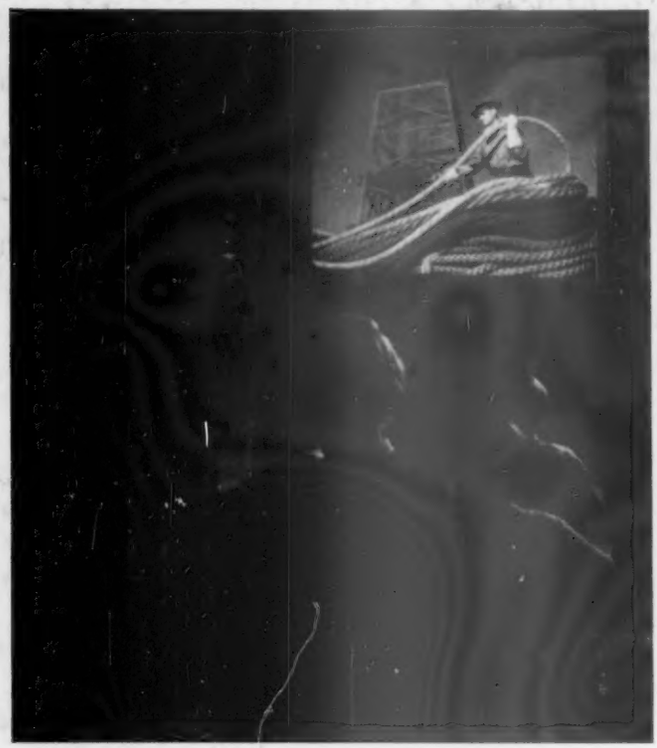
The new NEA center is being built on 16th Street, N. W., the "Street of Presidents." This is a familiar thoroughfare to the teachers of America. Along it may be found many of the embassies, churches, fraternal shrines, statuary, mansions, and modern apartments for which Washington is noted.

On this famous street beginning at Lafayette Park, directly in front of the White House, and extending due north to the Maryland-District of Columbia boundary line, the new NEA home is replacing the old. Nearby are the headquarters of many other professional groups contributing to the advancement of the American people.

In such surroundings, the NEA center is close to the heart of the nation's capital, securely fixed as a part of the city's culture and tradition. This new building is a most significant milestone of professional progress. It will be a symbol of education's vital place in our national life.

A convenient way to contribute is through becoming a Life Member of the National Education Association. Please mail your pledges and contributions to William G. Carr, Executive Secretary, NEA, 1201 16th Street, N. W., Washington 6, D. C.

Give yourself this "screen test"



☐ **Check here**

☐ **Check here**

Which of these movie showings commands more viewer attention, message retention?

Many teaching and training films command more attention . . . get their message across more effectively . . . when audiences do NOT have to sit and watch in total darkness.

Often it is far better when room illumination is controlled—kept at what psychologists call a "comfortable level for group discussion." This is approximately one foot-candle: about the minimum light necessary to read type the size of that in the preceding paragraph.

BUT, stepping up room light during film showings means you need a projector that throws maximum light on the screen to maintain contrast between the screen image and the surrounding area.

ONLY the Kodascope Pageant Projector has the unique Super-40 Shutter that puts *40% more light* on the screen than standard shutters at sound speed . . . and still enables you to use the same projector for both sound *and silent* movies.

And ONLY with a Pageant can you get all these:

1. ***Easy setups***—Projection is easy, even for the inexperienced, with the Pageant's folding reel arms and simple, printed threading guide.
2. ***Freedom from worry*** over breakdown or maintenance. Pageant's *permanent* lubrication ends breakdowns due to improper oiling—most frequent cause of projector difficulties.
3. ***Clear, comfortable, natural sound***—Baffled speakers plus tone and volume controls team for unusual sound fidelity.
4. ***Choice of three models,*** to provide the proper sound and projection characteristics for your movie needs.

Don't guess about 16mm movie projectors! This free booklet shows you how and why a portable Pageant helps you get the most from your school and church movie presentations.

EASTMAN KODAK COMPANY
Dept. 8-V **Rochester 4, N. Y.**

6-221

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

NAME_____ TITLE_____

ORGANIZATION_____

STREET_____

CITY_____ STATE_____
(Zone)

Kodak
TRADE MARK